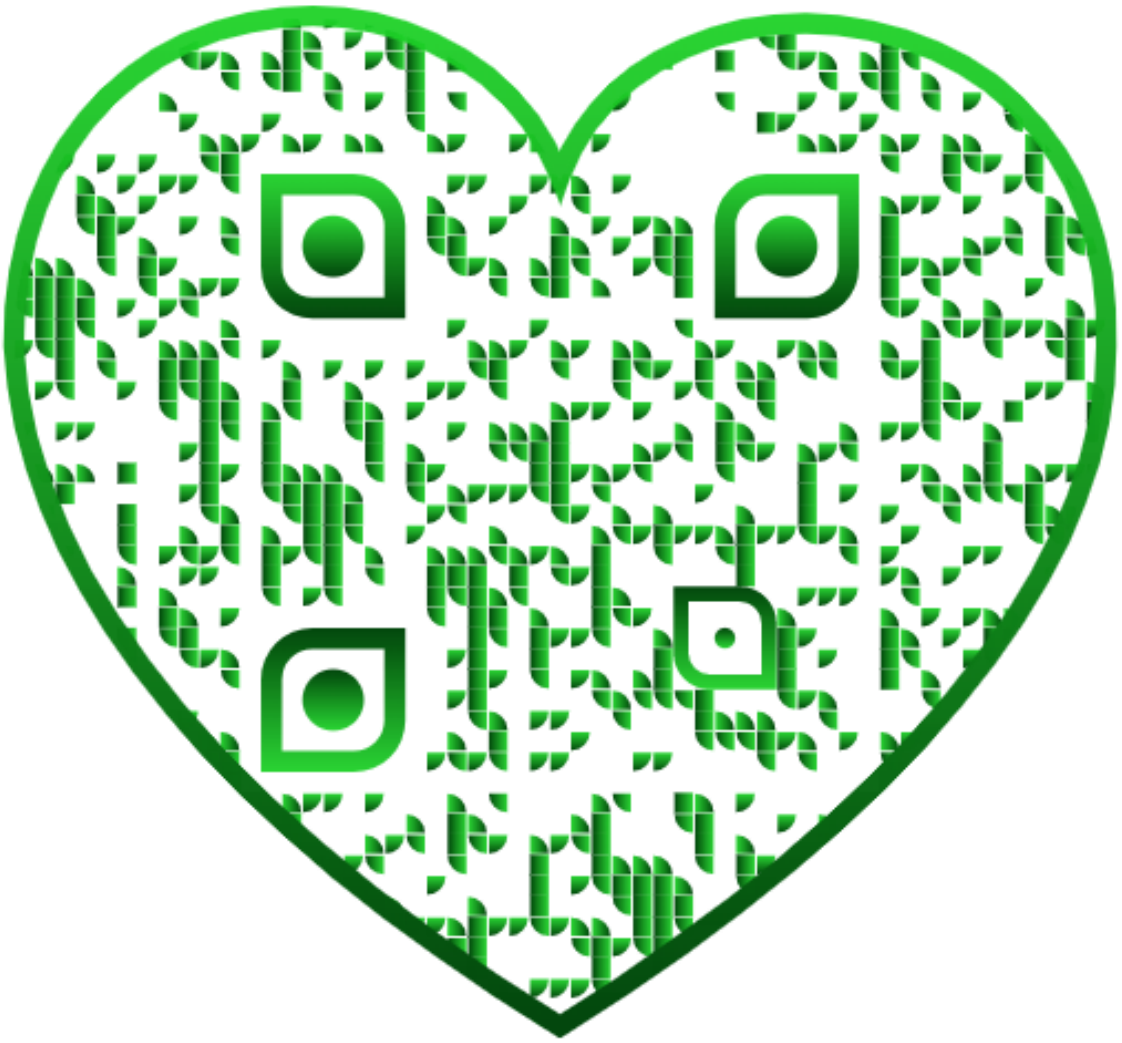
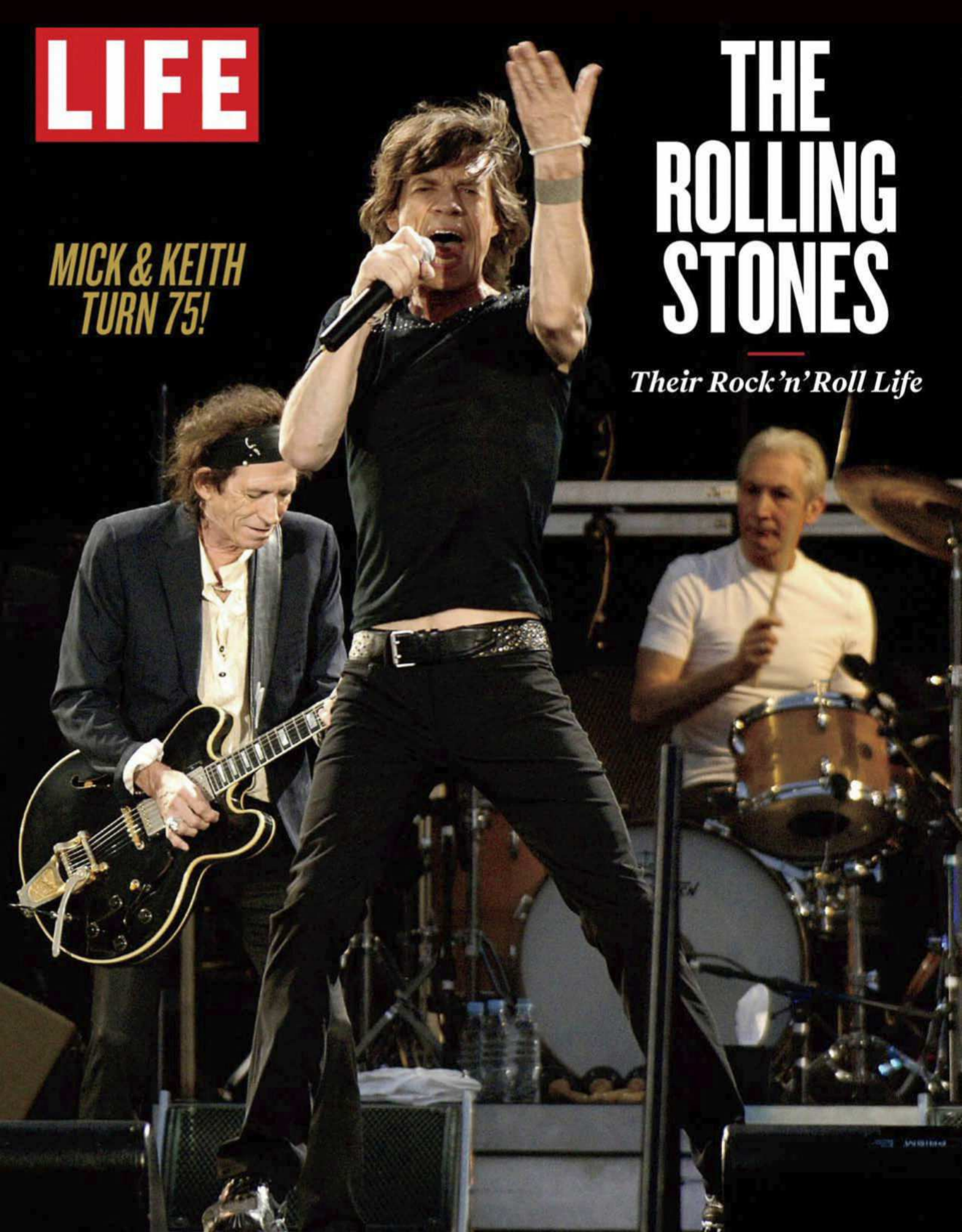


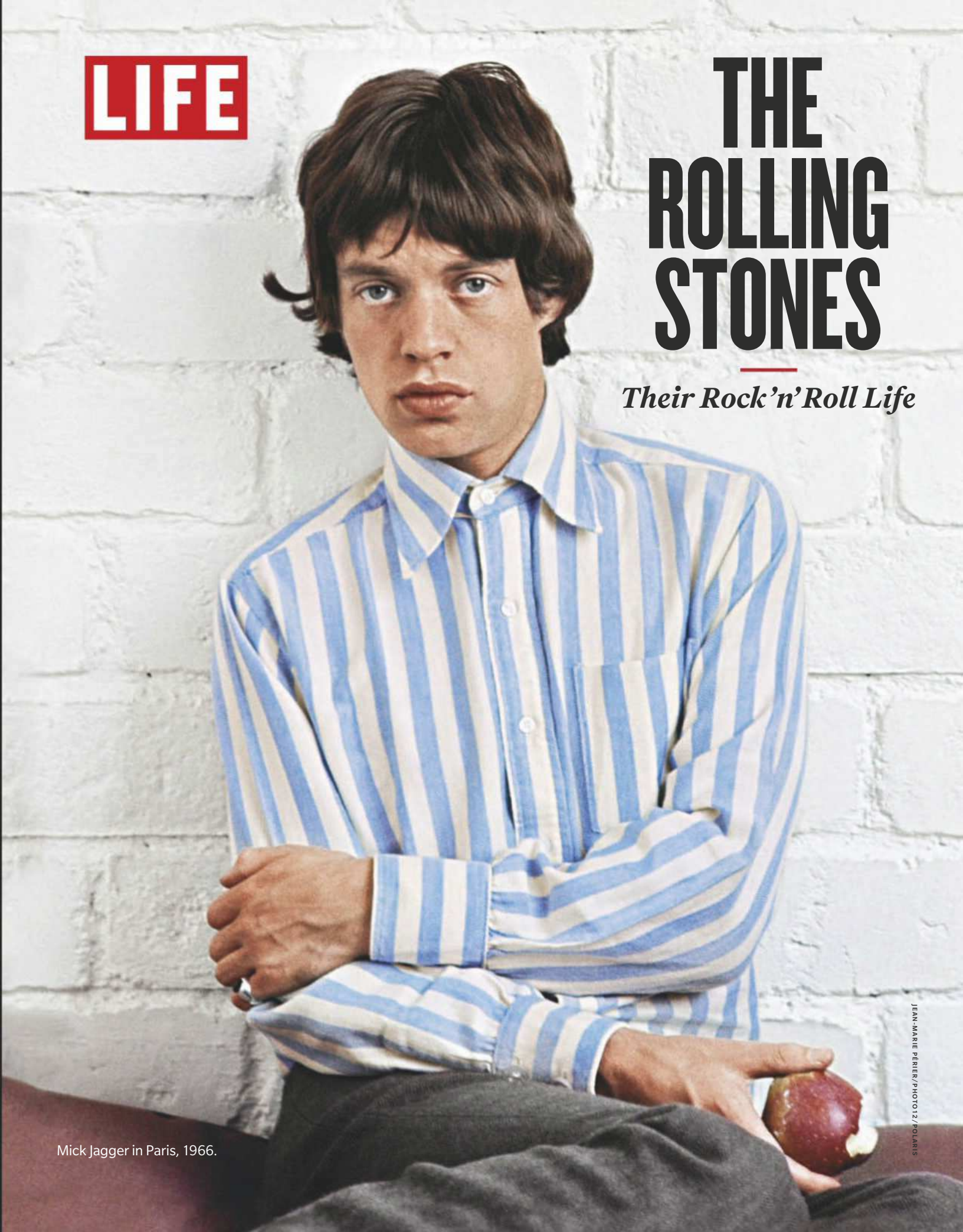
LIFE

# THE ROLLING STONES

*Their Rock'n'Roll Life*

MICK & KEITH TURN 75!





LIFE

# THE ROLLING STONES

## *Their Rock'n'Roll Life*

Mick Jagger in Paris, 1966.

JEAN-MARIE PÉRIER/PHOTO12/POLARIS

LIFE

# The Rolling Stones
## Their Rock 'n' Roll Life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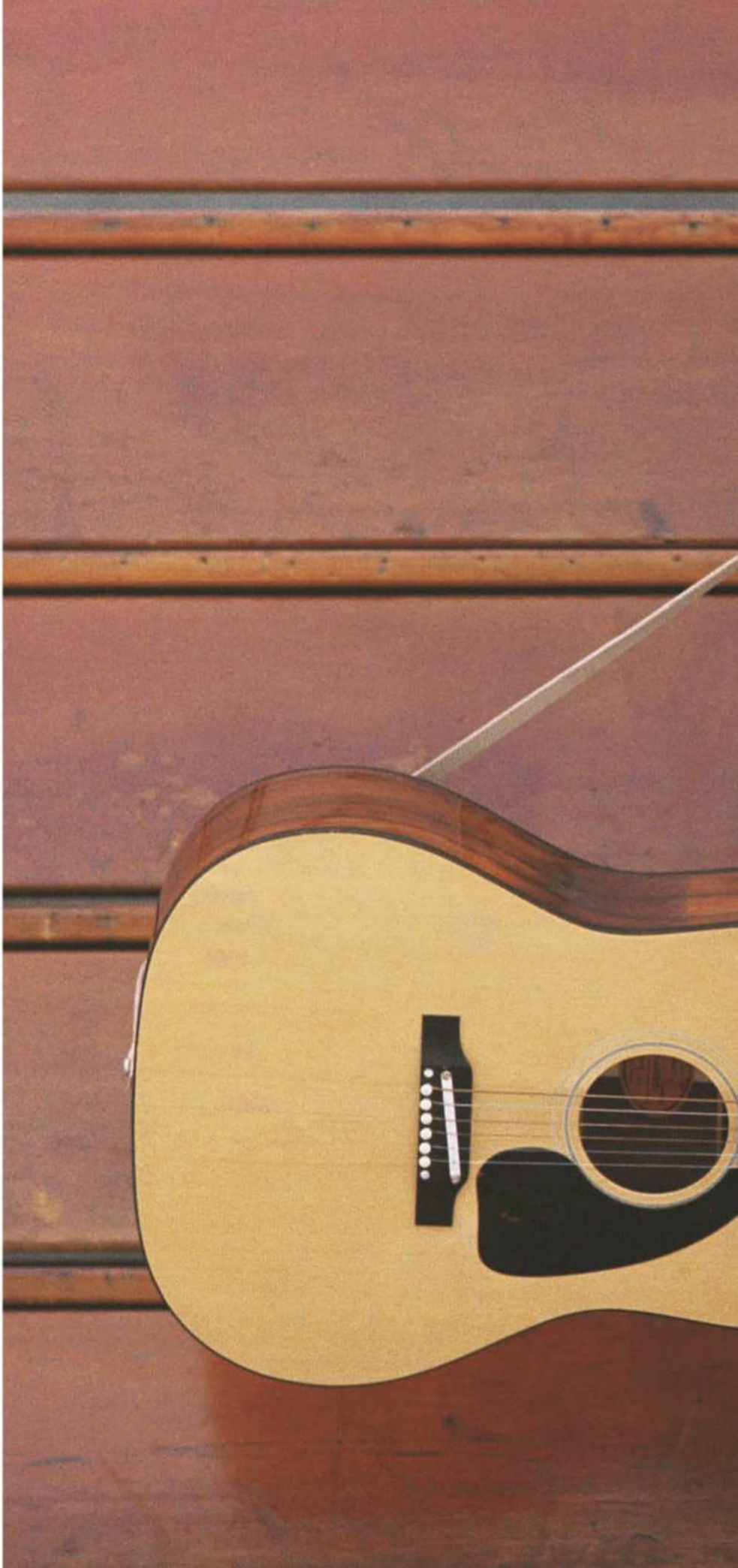
**FRONT COVER** The Rolling Stones at Olympic Stadium in Munich, Germany, July 16, 2006. © STEFAN M. PRAGER/VANIT.DE/RETNA/MEDIA PUNCH

**BACK COVER** The classic lineup in 1986. MICHAEL PUTLAND/GETTY



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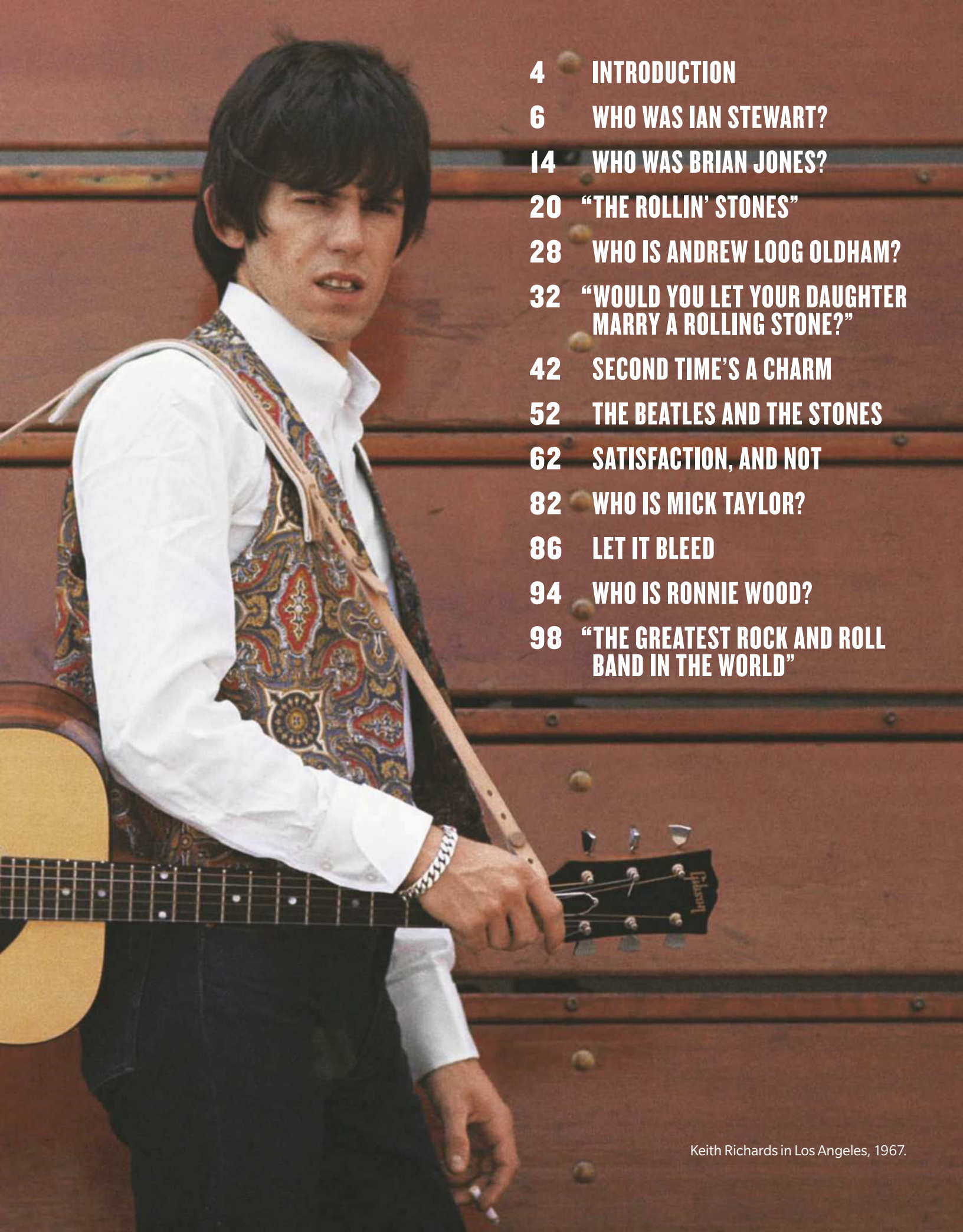


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Keith Richards in Los Angeles, 1967.

INTRODUCTION

# LADIES AND GENTLEMEN: THE ROLLING STONES

BY KOSTYA KENNEDY

DAVE J. HOGAN/GETTY

Of the many things that Mick Jagger has said in public—aside, that is, from the lyrical improvisations and the onstage declarations he has made across more than 2,000 live performances over 56 years—among the more enduring is this bit of bravura from 1975: "I'd rather be dead than sing 'Satisfaction' when I'm 45," he told *People* magazine. Jagger was 31, and he and the Rolling Stones had recorded the game changer 10 years before, in the early stages of a decade in which the band reframed the blues, the British Invasion and rock 'n' roll itself. The hubris of Mick's comment, the implication that there were other worlds to be conquered and, more ominously, that the Stones might leave behind the world they had forged, struck the metaphorical chord. "(I Can't Get No) Satisfaction" was the band's axe-grinding soul: Keith Richards came up with the hook and the title while drifting to sleep one night and recorded it, bare bones, on a cassette player by his bed. Jagger later wrote the lyrics poolside at a Tampa hotel while the band was on tour. Add drums. Add bass. Book it at 3:45. When the song landed in America in June of '65, it went to No. 1 and stayed there.

PHILIP TOWNSEND/CAMERA PRESS/REDUX

Jagger certainly was singing "Satisfaction" at age 45 (actually he'd just turned 46), snapping it out as a set-closer on the Stones' bristling Steel Wheels tour in 1989. He was singing it onstage in 2015 as well, as a guest of Taylor Swift, who was *born* in 1989. Over the many years, Jagger's "I'd rather be dead" pronouncement has evolved

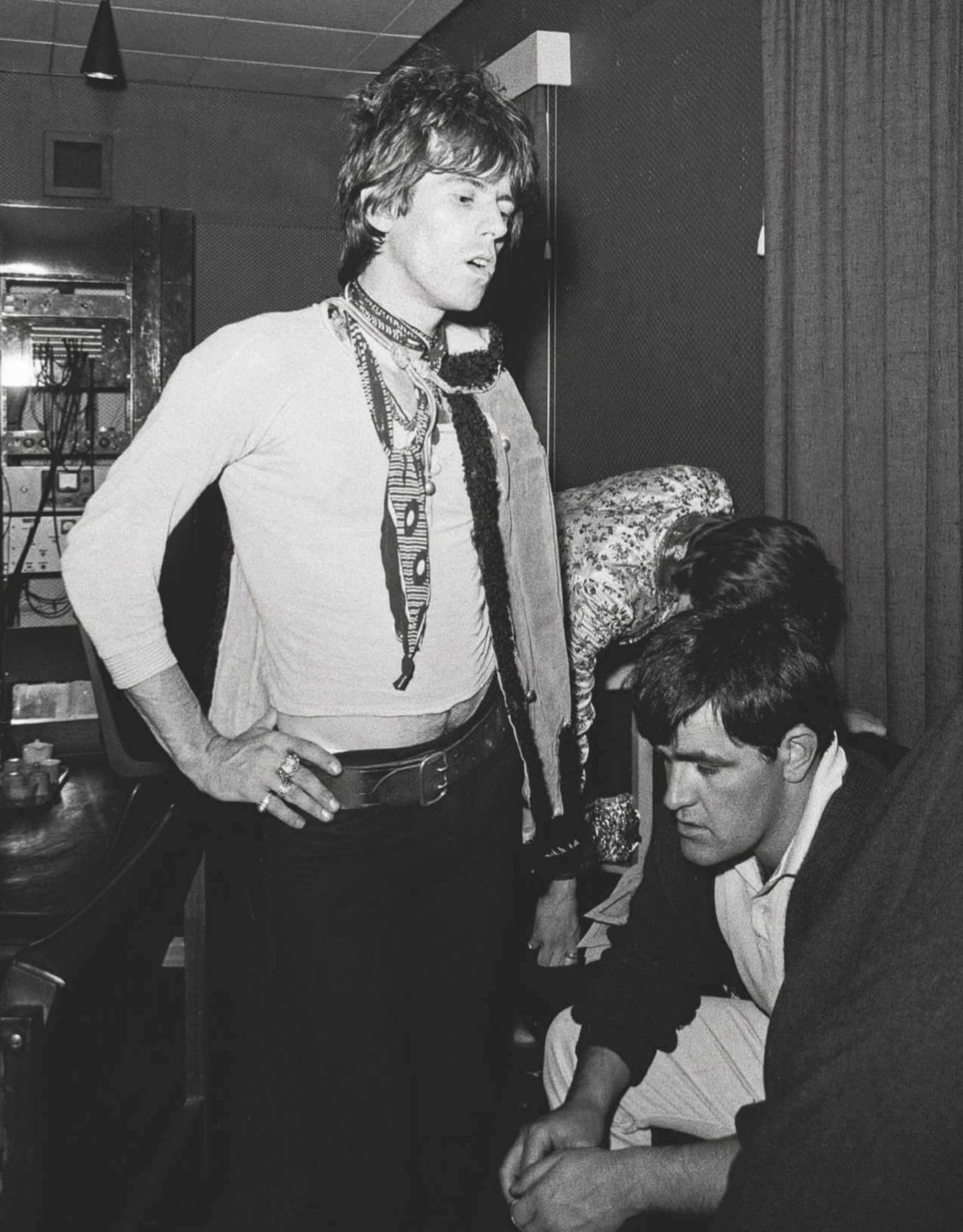
**THEN AND NOW:** The boys in their early days, opposite, and Ronnie, Mick, Keith and Charlie in Paris in October 2017, above.

away from arrogance and toward happy irony. He and Richards both turn 75 this year, and as the Stones opened their 2018 tour, with dates in the U.K., there was "Satisfaction" on the set list—the predetermined final encore, the classic and quintessential rock 'n' roll song.

Despite the portentous demise of guitarist Brian Jones in 1969 and the band's historical fondness for hard drugs, despite the departure of backbone bassist Bill Wyman in the early '90s, and despite the Keith-vs.-Mick feuds that have long dotted the landscape, time has remained improbably on the Rolling Stones' side. They're not only still together, they're still more or less doing what they've always done. Their latest album, 2016's *Blue & Lonesome*, by way of example, is made up of covers of songs written by the same folks the Stones were covering 50-some years ago—blues colossi like Willie Dixon and Howlin' Wolf.

And of the 19 songs that anchored the 2018 tour, 17 of them were Jagger/Richards numbers composed during the 1960s and early 1970s, soul-lifters off of one monumental album after another (*Beggars Banquet*, *Let It Bleed*, *Sticky Fingers* . . .) Another song on the list was 1981's "Start Me Up," which, along with "Satisfaction" and "Jumpin' Jack Flash," hinges upon one of the Richards riffs that have burrowed unstoppably into auditory history. Keith, in 2018, is still out there on his Fender, after the sound. Mick is still glorious: preening and plaintive. Charlie Watts still swings, driving the action, cool on his simple kit. And that's Ronnie Wood playing the tasty guitar. Ladies and gentlemen: the Rolling Stones.

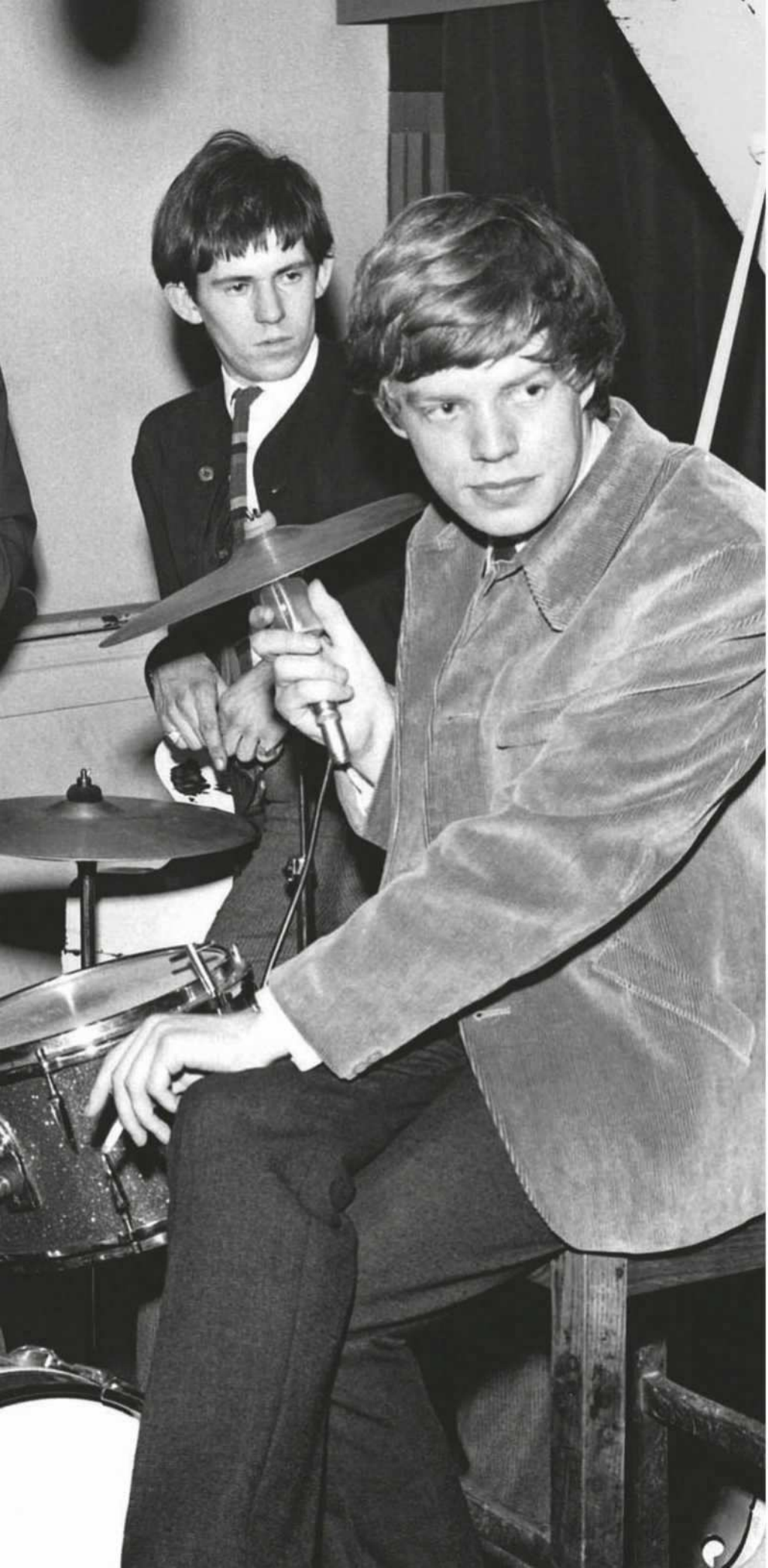
They've aged of course, to be sure, and some fans grumbled about the U.K. shows. *A ticket at 250 quid?* Reviewers allowed that there were some imprecisions in the gigs, the occasional softened edge. Yet by and by the crowd and the critics could not help themselves. They'd been elevated. And they were acutely aware, as the old Stones ripped through the songs that will never die—"Sugar," "Shelter," "Sympathy"—that even now you could see and hear straight into their beating hearts. Straight into, yes, that's right, wait for it, the greatest rock 'n' roll band in the world. ■



# WHO WAS IAN STEWART?

**IN MAY 1967,** five years after cofounding the Rolling Stones, Ian "Stu" Stewart is at Olympic Studios in Barnes, in southwest London, working on the track "We Love You" with Keith Richards. In his 2010 memoir, *Life*, Richards wrote that every time he takes the stage with the Stones, he still feels as if he is working for Stu.

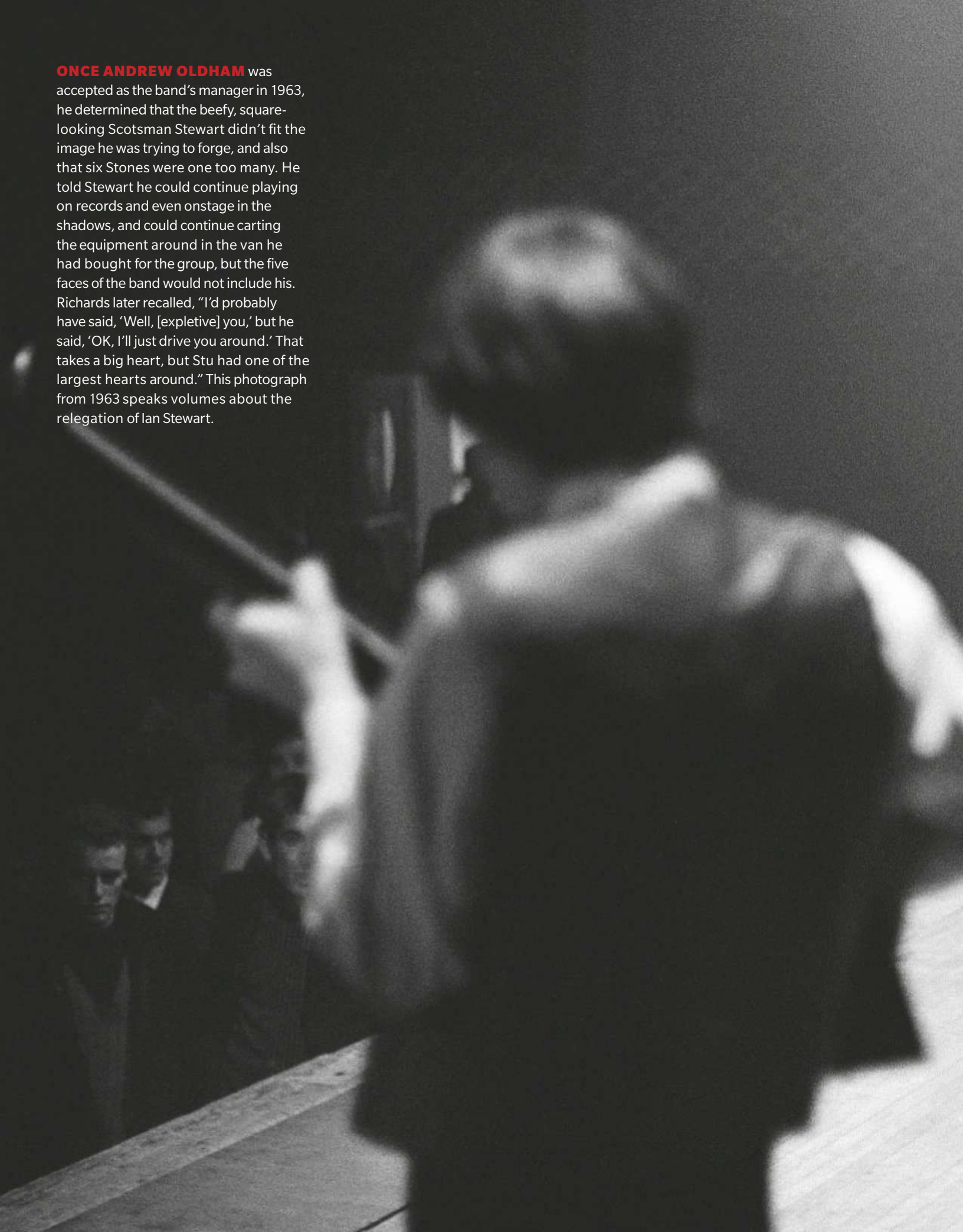
MIRRORPIX/GETTY



DEZO HOFFMANN/REX/SHUTTERSTOCK

If there are several claimants to the title of "fifth Beatle"—the most legitimate being George Martin and Brian Epstein, though such individuals as Pete Best and Stuart Sutcliffe have worthy cases—there is no doubt as to who was the sixth Rolling Stone in the early days. In fact, the audition in the spring of 1962 that saw Mick Jagger and Keith Richards join Ian Stewart and Brian Jones in forming a new rhythm-and-blues band—a historic meeting now seen by historians and the band itself as the birth of the group—was largely Stu's gig. "To me the Rolling Stones is his band," wrote Richards in his memoir. "Without his knowledge and organization . . . we'd be nowhere." "Stu was the one guy we tried to please," said Jagger. "We wanted his approval when we were writing or rehearsing a song." It needs to be said: Not only Stu's knowledge and organization but also his boogie-woogie piano playing and arranging skills, which pushed the Stones toward their gutbucket rock 'n' roll sound, were vital to their success. If all of this is true, then why is Stewart so relatively anonymous as a Stone? The answer is on these next several pages.

**THIS IS WHAT** the Rolling Stones once looked like. From left: Brian Jones, Bill Wyman, Charlie Watts, Ian Stewart, Keith Richards and Mick Jagger. Five sixths of this lineup would become famous, Stewart being the odd man out. And that had everything to do with a man named Andrew Loog Oldham.

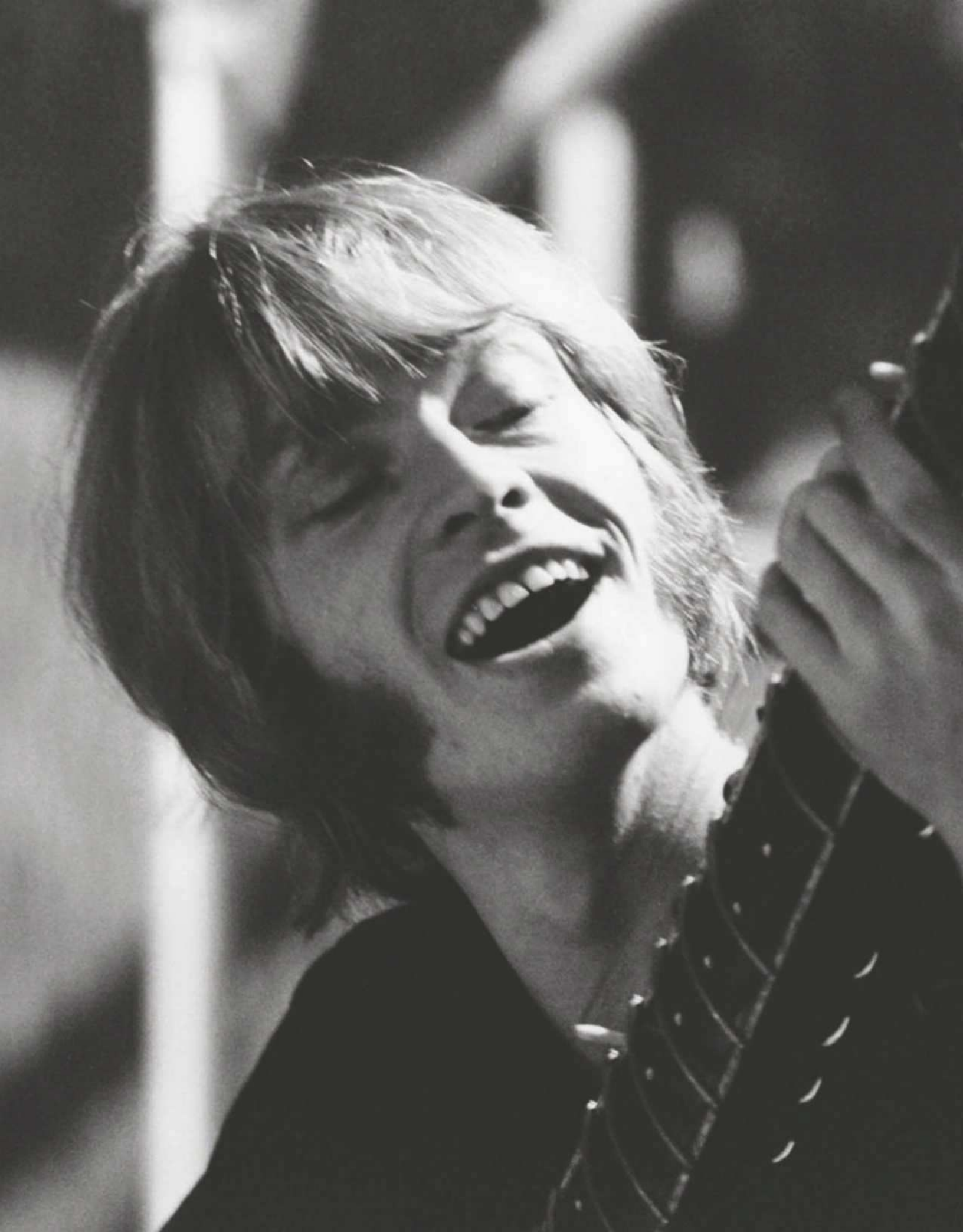


**ONCE ANDREW OLDHAM** was accepted as the band's manager in 1963, he determined that the beefy, square-looking Scotsman Stewart didn't fit the image he was trying to forge, and also that six Stones were one too many. He told Stewart he could continue playing on records and even onstage in the shadows, and could continue carting the equipment around in the van he had bought for the group, but the five faces of the band would not include his. Richards later recalled, "I'd probably have said, 'Well, [expletive] you,' but he said, 'OK, I'll just drive you around.' That takes a big heart, but Stu had one of the largest hearts around." This photograph from 1963 speaks volumes about the relegation of Ian Stewart.

PHILIP TOWNSEND/CAMERA PRESS/REDUX

© ETHAN RUSSELL

**IN LATE 1969,** Stu, in his work clothes for this particular American tour (this stop is in Los Angeles), carries guitars to the stage. He said rather forlornly, "It seems I'm to wear a white tuxedo. It's going to cost them a bloody fortune to have me play with them, and even more if I have to wear a tux. Cash every night. One thousand dollars. Two thousand with the tux." Despite his "bloody fortune" estimation, this was another cruel thing: When Oldham cut Stu from the lineup, Brian Jones promised the money would continue to be split six ways, but that plan quickly eroded and Stewart became a hired hand—despite Richards's warm protestation that he always felt he was still working for Stu. The saddest chapter of the story is, of course, Stewart's early death at age 47: He was in the waiting room of a clinic on December 12, 1985, feeling unwell, when he suffered a heart attack. Four years later, when the Stones were inducted into the Rock and Roll Hall of Fame, the band made certain the citation included Stu's name. They knew, even if many of their fans did not and even if they had denied their cofounder a fair financial shake, that for 23 years there had been six Rolling Stones.



# WHO WAS BRIAN JONES?

**HE HAD PROBLEMS** with so many things—his relationships with women (he could be not only psychologically but physically abusive), his distrust of even his closest friends, his propensity for scheming—but, until substance abuse hindered him, he never had problems with music. He was brilliant on harmonica, and the intricate art of layering rock guitars atop one another, weaving them, reached an early apex in his playing with Richards. Here, Jones soars on sitar during "Paint It Black" on the British television show *Ready, Steady, Go!* in 1966.

IVAN KEEMAN/REDFERNS/GETTY

VOX

PHILIP TOWNSEND/CAMERA PRESS/REDUX

Whereas the Beatles were four famous guys and then suddenly the band didn't exist—a nice, linear story—the Rolling Stones, a half century on, have seen various people come and go. We will pause in these pages to focus on some of these folks: the Ians and Brians and Ronnies of the Stones Universe. You have just met Stu, and now here is Brian, who placed the original ad in *Jazz News* summoning interested parties to the Bricklayers Arms pub in London's Soho, where he and Stu would approve of Mick and then also of his friend Keith. What to make of Brian Jones? Everyone liked Ian Stewart, but not even Brian's own bandmates enjoyed his company on a regular basis. Brilliant, mercurial, a devoted friend and a mean SOB by turns, talented but insecure about his talents, eventually destabilized by substance abuse: Jones arrived thinking the Stones were his band, and left having been booted out. A different story entirely than Stu's. No less sad.

**HE WAS WONDERFUL** on guitar in 1963, and his demons had not yet gained the purchase they eventually would. The arrival of Andrew Oldham in this same year would, however, quickly cause problems not just for Ian Stewart but also for Jones. Oldham positioned the Stones brilliantly, but to do so he felt he needed Stewart out, and by necessity he usurped the authority that Jones felt was his. Even as the Stones became famous in England, the problems that would lead to Jones's downfall had begun.

MICHAEL WARD/HULTON/GETTY

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DEZO HOFFMANN/REX/SHUTTERSTOCK

RETNA/PHOTOSHOT/EVERETT

**BRIAN WOULD REMAIN** a Stone through the decade, but what authority he might once have had was assumed by Andrew Oldham—not to mention by Ian Stewart, innocently with his thorough competency, and by Jagger and Richards, who were writing the songs. Opposite: In 1964, preparing for a performance, attended by a poodle. This page, top: Jones (left), who was a fashion icon in the mid '60s, is seen here with Andy Warhol at a party in New York City in 1966. Above, left: With the Drifters. Above, right: A characteristic pose. Brian Jones would die in '69, found at the bottom of his swimming pool, and though conspiracists will prattle on about murder forever, his end, at age 27, was predictable. He was the first of the so-called 27 Club. Janis, Jimi and Jim would join him—same age when they passed—within two years.

# "THE ROLLIN' STONES"

JEAN-MARIE PÉRIER / PHOTO12 / POLARIS

**JAGGER IS IN** full boogie flight and Jones and Richards are weaving their guitar lines—aspects of the Stones that would set them apart—as things are starting to happen for them, and fast. They were not far removed from smaller gigs; the Stones' manager in the early days, a Russian named Giorgio Gomelsky, remembered a set at the Crawdaddy Club that drew three people (Wyman recalled it as six; both he and Gomelsky noted that the weather had been crummy).

As young boys, Mick and Keith, both born in 1943, had been chums in Dartford, a comfortable commuter town about 15 miles east of London. Then their families moved apart, but one day in 1961 the teens, still students (Richards at Sidcup Art College and Jagger at the London School of Economics) chanced to meet at a train station. Keith noticed that Mick was, like him, carrying records of music he loved: Chuck Berry, Muddy Waters and the like. At the time, blues, R&B and rock 'n' roll bands were being formed on a nightly basis throughout England, and soon Jagger and Richards, along with a third pal, Dick Taylor, formed theirs. Bands were also mutating constantly, and by June of 1962, after the guys auditioned for Ian Stewart and Brian Jones, they found themselves, with drummer Tony Chapman, in a new six-man group. While Jones was on the phone telling *Jazz News* the latest, he was asked what this nascent band was called—and glanced at the floor at a Muddy Waters album with a track named "Rollin' Stone." As he spelled it, he too left off the *g*.

PHOTO12/POLARIS

**KEN COLYER WAS** a British jazz trumpeter in the postwar era, and Gomelsky booked his Rollin' Stones into a series of engagements in Colyer's club in London's Soho that began on March 3, 1963. One day, Gomelsky asked the red-hot Beatles if they wanted to hear his band play. They loved what they heard and had a nice inter-band chat afterward. The several musicians got on so well, the Beatles invited the Stones to their own show the next week.

**AND SO,** the Beatles saw the Stones play in Richmond and the Stones indeed went to see the Beatles play—at the Royal Albert Hall, where Brian Jones in particular reacted to the frenzy by repeating, "This is what we like . . . this is what we want!" At least some of the blues purists in the band were now desirous of being pop stars. Their wishes would be granted almost instantly. Someone else from the Beatles camp, a kid who had been working publicity assignments for the band's manager, Brian Epstein, also caught the Stones' act: "The day that Andrew Loog Oldham came to see us play at Richmond," remembered Keith Richards in his memoir, "things began to move at devastating speed. Within something like two weeks we had a recording contract." And within weeks after that, Keith (this page) and Mick—and the others—were stars.

HULTON-DEUTSCH/CORBIS/GETTY

DAVID FARRELL/LEBRECHT MUSIC & ARTS/BRIDGEMAN IMAGES

TERRY O'NEILL/REX/SHUTTERSTOCK

TELEPHONE
TELEPHONE
TELEPHONE

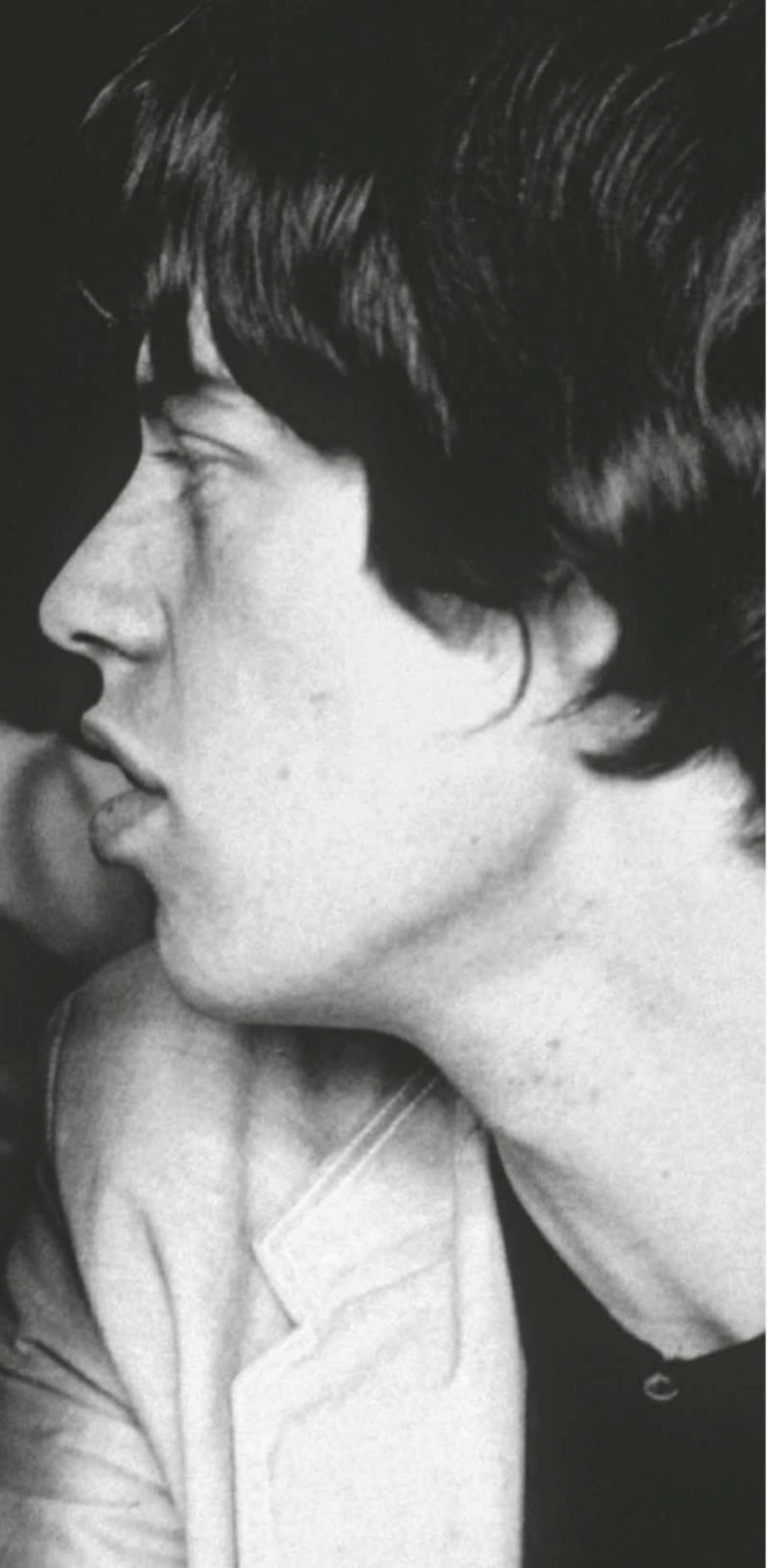
PHILIP TOWNSEND/CAMERA PRESS/REDUX

**WE WILL LEARN** more about Andrew Loog Oldham beginning on the next page, but one more quick note here. To say he was a cheeky teen is to put it mildly. After seeing the Stones in action and being blown away by how energetic and sexy they were, he was on the phone immediately to Brian Jones, who fancied he could make decisions for the group. These machinations were all conducted behind Giorgio Gomelsky's back, of course, and it was Gomelsky's ill fate that he and the Rollin' Stones never signed a management contract. The promises Oldham made and the quick results he got would mean that the hard-hustling Russian was out and the skinny 19-year-old—"a sharp blade," as Keith called him in *Life*—was in. When he had worked for Brian Epstein, one of Oldham's principal assignments had been to shape the Beatles' image. As this photograph of the Stones, which was taken in 1963 and looks like it could have been lifted straight out of *A Hard Day's Night*, indicates: At first, Oldham brought to the table what he knew. Soon, however, his ideas would expand, and with that so would the Stones' horizon.

# WHO IS ANDREW LOOG OLDHAM?

**FLAMBOYANT TO A FAULT,** precious about image (his own as well as his band's), Oldham produced all of the Rolling Stones records from 1963 till early 1967—despite having no experience as a producer—and those are pretty great records. Opposite, Oldham is riding high in October of 1964.

WATFORD/MIRRORPIX/GETTY



TERRY O'NEILL/REX/SHUTTERSTOCK

In a way, the Andrew Oldham story could not be more perfect; it's Carnaby Street Shakespeare. He was an energetic teen associate to Brian Epstein in Epstein's upstart Liverpool management enterprise that all of a sudden had the Beatles, and then he was out on the sidewalk, canned. "I'll show him," the young man said to himself, and before long he found himself a band. He positioned the Stones as the anti-Beatles—which upset John Lennon, since the Beatles actually were the laddies from a hard-bitten northern industrial town who had cut their teeth on the strip-club circuit in Hamburg, Germany, while Mick Jagger was just one of those namby-pamby boys from down south who was adopting some kind of aesthete's appreciation of the blues. But Oldham's strategy was sound, at least at first in England. The audience wanted the bad boys. In America, the relationship was, initially, more complicated, as we shall see. But the Stones had thrown their lot in with Oldham, and he had become their Brian Epstein. Which was exactly what he wanted. Not least, to get back at Brian Epstein.

**THE DYNAMIC OF** the Stones in 1962 and '63 changed very fast. It was Ian Stewart's band, or Brian Jones's band, but quite quickly it became apparent: It was going nowhere fast unless it was Mick Jagger's band, or unless Mick was fronting the band. Jagger's approval of Oldham certainly was instrumental in sealing the management deal.

# "WOULD YOU LET YOUR DAUGHTER MARRY A ROLLING STONE?"

MARK AND COLLEEN HAYWARD/REDFERNS/GETTY

**"THE WHOLE IDEA** of the Beatles and the uniforms, keeping everything uniform, still made sense to Andrew," wrote Keith Richards in *Life*. "To us it didn't. He put us in uniforms. We had those damn hounds-tooth, dogtooth check jackets on *Thank Your Lucky Stars*." Yes, but, while the Beatles were all smokers, they at least tossed the cigarettes when the shutter was about to click. Bill, Mick and Keith couldn't be bothered, which was the Rolling Stones' way.

The
ROLLING
STONES

SKR/LFI/PHOTOSHOT

The line that Andrew Oldham poured into the ear of an eager rock journalist not long after he began managing the band was actually: "Would you let your daughter go with a Rolling Stone?" Fleet Street, as was its wont, quickly pumped up the volume to "marry." Oldham didn't mind a bit. His plan was to exaggerate any dark aspects of the band (to whose name he soon added the *g* in "Rolling"). To set the record straight, Oldham did not invent their bad-boy image; in fact, he tried to dress the band in matching suits for a short while, à la the Beatles, but the guys quietly rebelled, drifting back to clothes they were comfortable in onstage. This set them apart, as did their rougher, blues-drenched music. According to Wyman, this image developed "completely accidentally. Andrew never did engineer it. He simply exploited it exhaustively." He sure did. The first album in Britain showed five sullen, unsmiling guys on the cover. Ian was kicked offstage in part because he didn't look right. When the Stones got into trouble in a restaurant, Oldham made sure everyone knew it. He saw something big starting to happen with his "anti-Beatles." In England, suddenly: Stonesmania.

**ONCE OLDHAM** had become convinced that against-the-grain was the way to go, he encouraged his golden boys to plunge—all in. He saw how the fans were reacting to Mick's (shall we say) gesticulating and encouraged his frontman to turn it up to 11. Even on television, the rude boy's increasingly famous tongue was not put on a leash.

MIRRORPIX/GETTY

MONITOR/RETNA/PHOTOSHOT/EVERETT

TERRY O'NEILL/ICONIC IMAGES/GETTY

**THE STONES** had caught on in England, certainly, but it took them a short while to become dependable hitmakers there. They had a dynamic live act (top), yet the records they released as singles were all, for a time, covers: Chuck Berry's "Come On," Buddy Holly's "Not Fade Away" and the like. The most interesting in this batch of early Top-40-but-not-No.-1 British hits was their second single, Lennon and McCartney's "I Wanna Be Your Man," which would reach No. 12 on the U.K. charts. Let's go back to September 1963: The Stones are in the studio, and they are frustrated that nothing they're playing sounds hit-worthy. Keith picks up the tale: "Andrew had disappeared to walk about and absent himself from this gloom, and he'd walked into John and Paul, getting out of a taxi in the Charing Cross Road. They had a drink and detected Andrew's distress. He told them: No songs. They came back to the studio with him and gave us a song that was on their next album but wasn't coming out as a single, 'I Wanna Be Your Man.' They played it through with us. Brian put on some nice slide guitar; we turned it into an unmistakably Stones rather than a Beatles song. It was clear that we had a hit almost before they left the studio." Oldham realized the Stones desperately needed their own version of Lennon/McCartney. He urged Jagger/Richards (opposite) to take up the challenge. Their first efforts distressed him—"soppy and imitative," Oldham later called them in his memoirs—but then the two started to click.

PETER FRANCIS/REDFERNS/GETTY

PHILIP TOWNSEND/CAMERA PRESS/REDUX

DAILY MIRROR/MIRRORPIX/GETTY (2)

WATFORD/MIRRORPIX/GETTY

**THERE WAS STILL** a large argument in England in late 1963 and early 1964 as to who was in second place: the Stones, the Dave Clark Five, the Searchers, Gerry and the Pacemakers, later the Who. *Who?* But mere months were endless to kids in those days, and weeks were long too. Slowly (it seemed then) and incredibly rapidly (it seems historically), the Stones emerged. "Maybe it happened to Frank Sinatra, Elvis Presley," wrote Richards in *Life.* "I don't think it had ever reached the extremes it got to around the Beatles and the Stones time, at least in England." Opposite, top: Brian and two visitors who would have then been called, by some, "birds." Bottom: Alice, 18, claimed to be one of the band's biggest fans. This page, top: Stonesmania, enacted, on August 13, 1964, at the Palace Ballroom in Douglas on the Isle of Man. At right: Priming the pump of the mania.

TERRY O'NEILL/REX/SHUTTERSTOCK

**BEING A TEEN IDOL** is exhausting, as Keith, in 1964 London, well illustrates. There are the gigs to play and records to record, and, suddenly, the songs to write with Mick. And then all these young women! "One minute, no chick in the world. No [expletive] way, and they're going la la la la la," Keith wrote. "And the next they're sniffing around. And you're going, wow, when I changed from Old Spice to Habit Rouge, things definitely got better. So what is it they want? Fame? The money? Or is it for real? And of course when you've not had much chance with beautiful women, you start to get suspicious." Several of the Stones did not get so philosophical about the situation. (Charlie Watts, who a few years ago celebrated his 50th wedding anniversary, was and has been legendarily different, shunning all groupies; once when his bandmates were "hosted" by Hugh Hefner at the Playboy Mansion, he spent the evening down the street at the home of his friend Marshall Chess.) Keith, for his part, and despite being "suspicious" about the women's motives, admits that he dove right in, and he told an interviewer that one of his chief laments about the failure of the first U.S. tour was that he couldn't get no action—no satisfaction.

# SECOND TIME'S A CHARM

DAVID REDFERN/REDFERNS/GETTY

**THEY DID NOT** initially receive a hero's welcome when they played a dozen U.S. dates in June 1964, but immediately upon returning to England, the Stones regained their momentum (here, they perform on the British TV show *Thank Your Lucky Stars* on June 6, 1965, with Brian, Mick and Keith really laying into it). Crucially, Jagger and Richards began to find their stride as songwriters (which would further alienate Jones from his cofounding partners). Stones singles began to become hits on both sides of the pond.

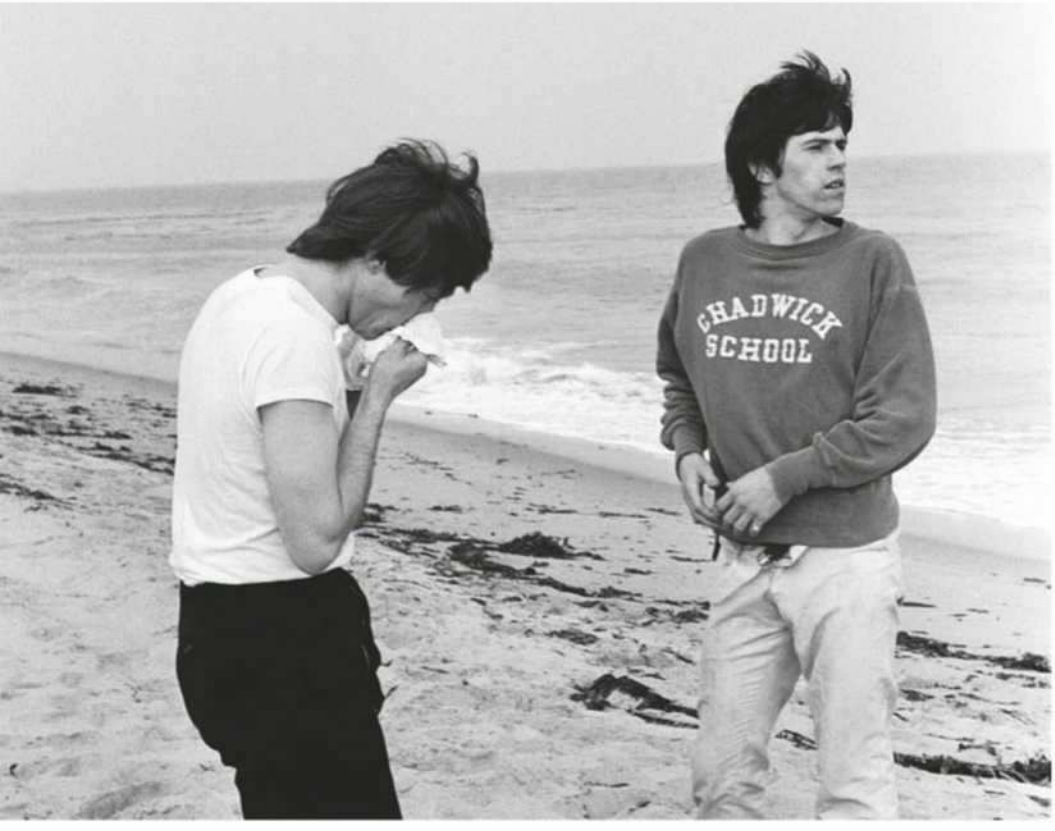
TWA
ROYAL
AMBASSADOR
TWA

PHOTOGRAPH BY GERED MANKOWITZ © BOWSTIR LTD. 2018

Some good came out of the Stones' first shot at America. Keith Richards later recalled that with everything easy in England, adulation and young women available on a nightly basis, a sterner test was useful. When playing to nobody (and no women) in Omaha, "we really had to work hard . . . and it really got the band together." The band was very together later in '64 when it recorded a performance for *The T.A.M.I. Show,* a feature film that was to counterpoise American rock stars and British Invasion acts. The Stones segment was so good, it wound up following James Brown's act, and Mick later recalled that the soul star was none too pleased. At Andrew Oldham's urging, Mick and Keith continued their apprenticeship in songwriting, and soon the original hits started to flow. At the tail end of 1964 came the first single with Stones originals on both sides: "Heart of Stone" backed with "What a Shame." It reached No. 19 on the U.S. charts. As the Ramones much later articulated: "Hey, ho, let's go!"

**THAT'S BETTER:** a proper, Beatlesque arrival-in-America picture. They had by this point enjoyed No. 1 hits in England—the first being their cover of Bobby and Shirley Womack's "It's All Over Now," recorded during their earlier U.S. trip at Chess Records in Chicago, where they'd met Muddy Waters—and finally America was ready to meet the Rolling Stones.

EVERETT




GUNTHER/MIRRORPIX/GETTY

PA/GETTY

**NO NEED** to keep the fans at bay. At top: The boys pose for the obligatory photo—it was like paying obeisance—with influential New York City DJ Murray the K, who is still promoting himself as being the Fifth Beatle but is uneager to make any claims about being the Sixth Stone. Above: Charlie and Keith on the beach in Malibu in June 1964. "There was the stark thing you discovered about America," Keith wrote later. "It was civilized round the edges, but fifty miles inland from any major American city, whether it was New York, Chicago, LA or Washington, you really did go into another world." Which was his way of saying: They didn't know who in the world we were. Or as Keith might *actually* put it: They didn't know who in the [expletive] world we [expletive] were. Right: Keith and Andrew Oldham await their flight to New York for the Stones' second tour of the States, in October 1964.

EVERETT

MICHAEL OCHS ARCHIVES/GETTY

**EVEN BEFORE** they enjoyed their first U.S. hit in July 1965, they were seen on American screens in several dynamic performances. In fact, in the multi-act *T.A.M.I. Show,* the Stones, whose performance is riveting, were chosen as the closing act, which was taken as an insult by no less than the hardest-working man in show business. "We weren't actually following James Brown because there were hours in between the filming of each section," Mick remembered later. "Nevertheless, he was still very annoyed about it." Annoyed, too, was Ed Sullivan, on whose show the band debuted on October 25, 1964. The crowd went so crazy—more than Beatles crazy—that the host banned the band forevermore. "Forevermore" would prove mutable—in fact, it proved a very short time—because the Stones could no longer be denied, and they, like the Beatles, would appear on *Sullivan* regularly in the next few years (right, their fourth appearance, September 11, 1966).

TERRY O'NEILL/ICONIC IMAGES/GETTY

MICHAEL OCHS ARCHIVES/GETTY

PETER FRANCIS/REDFERNS/GETTY

JEAN-MARIE PÉRIER/PHOTO12/POLARIS

**KEITH TUNES UP** in Los Angeles (opposite). On this page, scenes from TV shows filmed in London (the Stones appeared on the popular *Ready, Steady, Go!* program 26 times from 1963 through 1966). In this period, the Stones solidified their status as England's number two band and as challengers to the lovable moptops in America, and they also began to indicate that they may have a future longer and brighter than most. They released, in February 1965, the Jagger/Richards song "The Last Time," which would become their first original composition to reach the top of the U.K. singles chart; it would also go Top 10 in the U.S. "It gave us a level of confidence; a pathway of how to do it," Keith later said. This song was the "bridge into thinking about writing for the Stones."

A crowded day for the Beatles
Redundancy

# THE BEATLES AND THE STONES

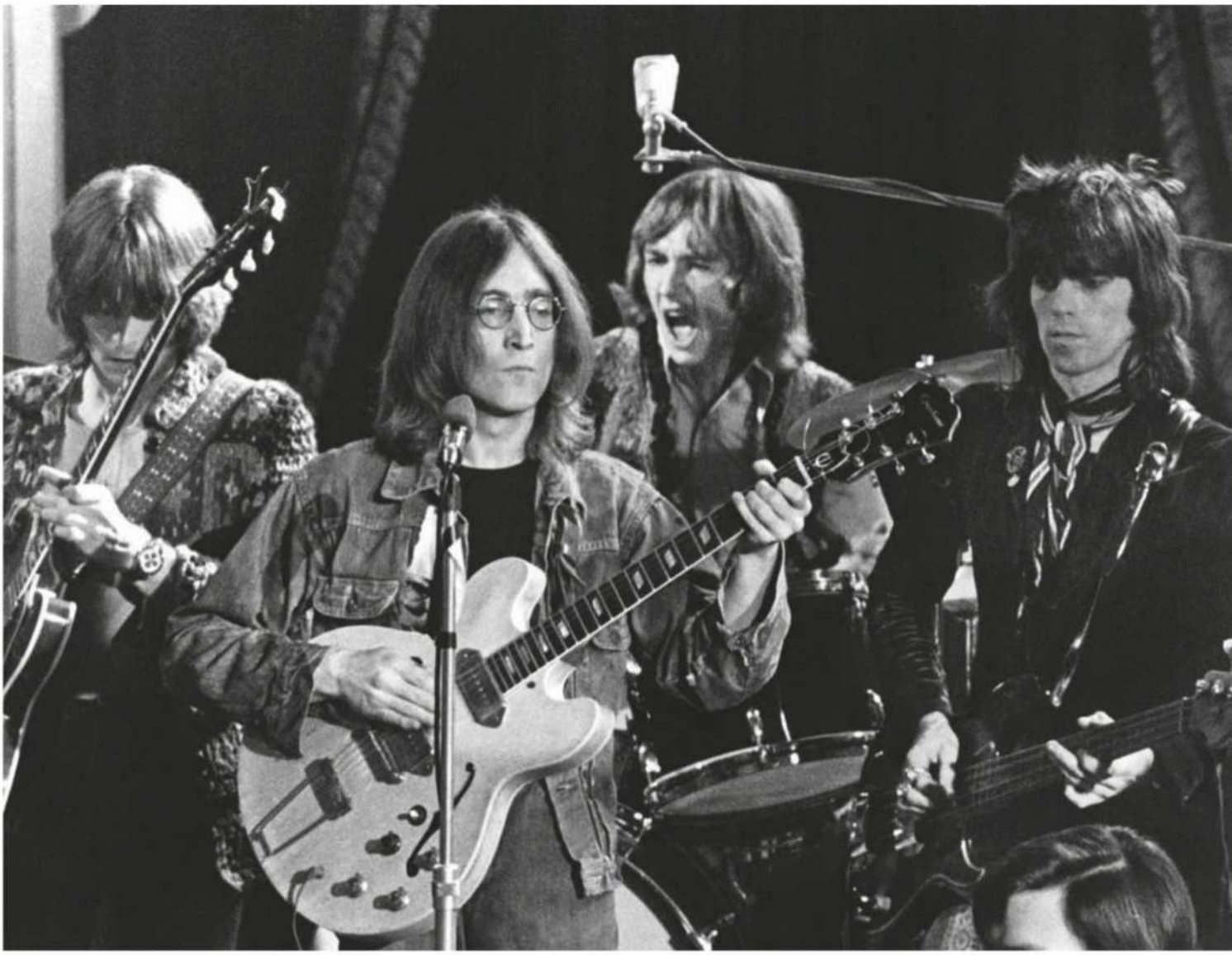
**HIS EXPRESSION** indicates that Charlie Watts is being read the latest pop news by Mick Jagger, and that he is fully cognizant that the Fab Four are still (and probably forever will be) in first place—they've gotten their MBEs, for goodness' sake. But in fact the inter-band rivalry was more than friendly. It was positively chummy.

PHOTOGRAPH BY GERED MANKOWITZ © BOWSTIR LTD. 2018

MIRRORPIX/COURTESY EVERETT

A great secret of the '60s, vigorously concealed by Andrew Oldham, was that the guys in these two groups really liked one another. Mick and Keith were in awe of John and Paul's songwriting prowess, and they were blown away by the Beatles' generosity in handing over "I Wanna Be Your Man." John in particular coveted the Stones' bad-boy image, and he chose to hang out when he might (his LSD road trip with Keith, as recounted in *Life*, is a trip worth revisiting). Even as Oldham forwarded his anti-Beatles campaign, the Beatles and the Stones grew closer. It must have driven Oldham crazy to see Mick chanting along during the filming of the performance of "All You Need Is Love," which would be seen worldwide by 350 million via satellite TV in 1967. His frontman looked like a flower-power wimp. But . . . Maybe it didn't drive him crazy at all. He surely realized by then that the Beatles would always be bigger and that sidling up to the Fab Four might be good for his Stones. Regardless, there was nothing he could do about it. Many of these nine musicians weren't just friendly rivals; they were, by now, mates.

**IN 1964,** the big story is the Beatles, who are conquering the world this year while the Stones are failing miserably in their own first attempt, and here we have a hilarious expression of the pecking order: a tuxedoed Paul McCartney greeting his friends Keith Richards and Brian Jones after they have crashed a fancy-pants party for the Beatles.



ABKCO FILMS/COURTESY EVERETT

MIKE RANDOLPH/CAMERA PRESS/REDUX

**MICK IS JUST** as groovy as John Lennon, opposite, in 1967 after the *Sgt. Pepper*–era Beatles have led their generation—and the Stones—into psychedelia (which results in, for the Stones, the unfortunate album *Their Satanic Majesties Request*). Above, during the taping of *The Rolling Stones Rock and Roll Circus* on December 11, 1968, John performs in public without the Beatles for the first time, leading a supergroup called the Dirty Mac, which includes, from left, lead guitarist Eric Clapton, drummer Mitch Mitchell (of the Jimi Hendrix Experience) and, in this instance, bass guitarist Keith Richards. At right, John and Mick exchange greetings during the taping of the show.

DAVID MAGNUS/REX/SHUTTERSTOCK

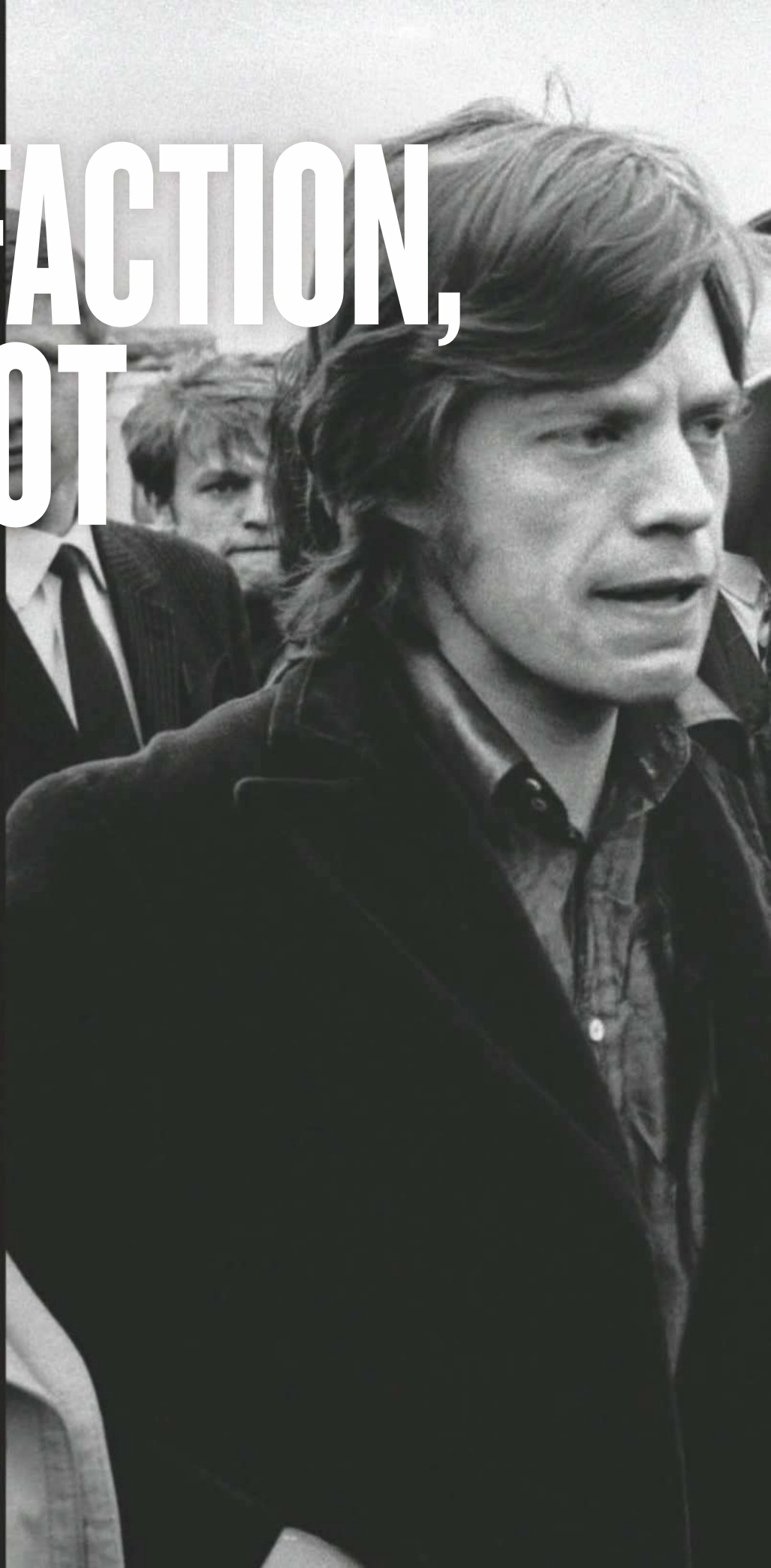
PHOTOGRAPHS BY GERED MANKOWITZ © BOWSTIR LTD. 2018 (4)

**THE YEAR IS 1966,** and Paul McCartney and Mick Jagger are just about the biggest things in the world. Paul is in the studio helping his friend and Mick's girlfriend, Marianne Faithfull (middle photo in the sequence opposite), with some backing vocals. "We were always friendly," Jagger later remembered of the Beatles, who had been kind enough to show up at—let's say, to grace—an early Stones gig when they were still playing rhythm and blues in the pubs. "But after the Beatles and the Stones stopped playing clubs, we didn't see each other that much. We were on tour or they were on tour. And in a way we were in competition in those days. Brian Jones, more than any of us, felt we were in competition . . . But we were friendly with them, I must say." In this case, Mick, Paul and Marianne were all in London at the same time, so why not get together?

**THEY STILL GET** together, those who are left. Ronnie Wood jammed with Paul McCartney in 2011 in London during Sir Paul's triumphant concert there, because they are British rock royalty and that's the way it is. Here, in 1978, Paul's wife and bandmate, Linda, indulges the two as they have a laugh at a session. In Keith Richards's autobiography, *Life,* there are marvelous passages about the survivors of the '60s scene, none of these episodes more moving than the ones about Sir Paul making his way unannounced to Keith's place while Paul's marriage to Heather Mills is expiring. No reason, just to talk about what used to be. Because there was no one else who could understand.

MICHAEL PUTLAND/GETTY

# SATISFACTION, AND NOT



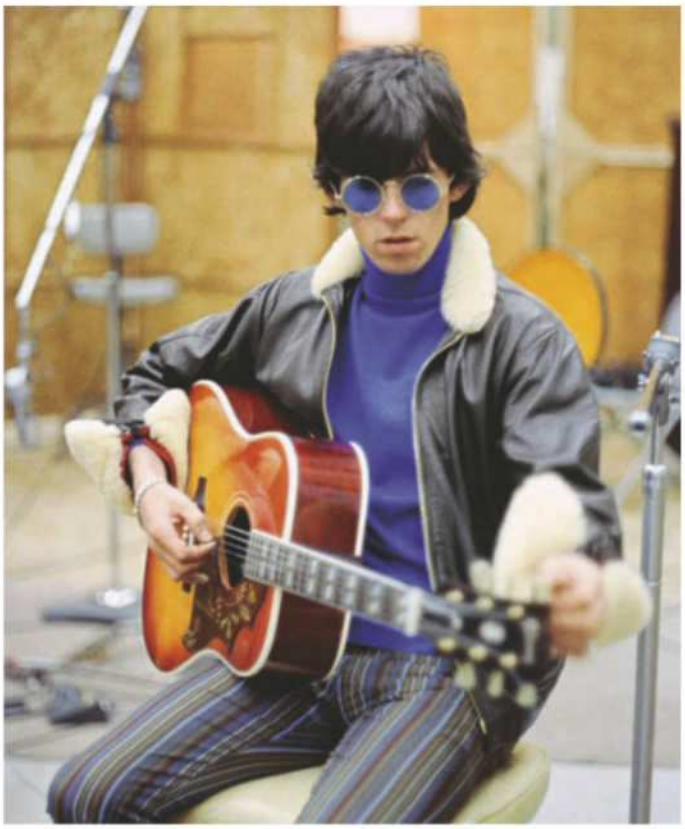
**THANK GOODNESS** they had Charlie. The estimable Mr. Watts, gentleman percussionist, was given to the finer things in life, and in matters sartorial he leaned toward splendor, amassing, once the hits climbed the charts and the money started to pour in, a considerable collection of bespoke suits. He knew Savile Row like other Londoners of his age knew Carnaby Street. Certainly at the time, Mick, Brian and Keith chuckled about this. But photographs live on, and who's laughing now?

BETTMANN/GETTY

One night Keith Richards awoke with "(I Can't Get No) Satisfaction" in his head—the riff, the melody, the whole thing, minus the words. This would be the band's first No. 1 international hit, and "Get Off of My Cloud" would be their second. The Stones were as big as big could be (this side of the Beatles), and their initial faux cockiness was turning into the real thing. The four of them (excepting the always properly mannered Charlie Watts) strutted like Mick, morning, noon and night. They got wasted on booze, took lots of drugs, got busted—it was all part of being a Rolling Stone. And all the while, they made better and better records—also part of being a Rolling Stone. Individually, they started to fall apart; this, too, would be part of being a Rolling Stone, although it wasn't yet foreseen. Finally, one of the original guys—Brian—got fired, and then he died. The Stones memorialized him properly. Not long thereafter, all hell broke loose at a concert in California, and someone else died. The band and its ex-manager Oldham had always promoted the Stones's dark side. That was no longer necessary.

JOHN READER/THE LIFE IMAGES COLLECTION/GETTY

**THE GLIMMER TWINS** are not yet born, but they are conceived. With Andrew Oldham's encouragement—at his urging, really—Mick and Keith essentially took over the band. Initially, some group compositions were credited to Nanker/Phelge, a nonexistent team of composers. But Brian really couldn't write songs, Charlie's and Bill's contributions were minimal. The most valuable product came from Jagger/Richards, seen here.



**STUDIO SESSIONS** yielded considerable innovation. Opposite, clockwise from top: Keith strums in 1964; Charlie bites his nails; Keith, Andrew, Charlie and Stu monitor a recording. Andrew was more musical than Brian Epstein, surely—he sat in on many a session, often on percussion, and was credited as producer on seminal recordings and as a co-writer of "As Tears Go By." Keith imagined horns on "Satisfaction," but Andrew put it out as it existed, unbeknownst to the band—a smart move, as history has proved. But Andrew's true talents and largest contributions were in schmoozing and arm-twisting. As the others began to ascend, Stu's continuing influence was great, and was captured by Keith, in *Life*, in a brief anecdote about "The Last Time": "That was when it really clicked, with that song, when Mick and I felt confident enough to actually lay it in front of Brian and Charlie and Ian Stewart, arbiter of events. With those earlier songs we would have been chased out of the room. But that song defined us in a way, and went to No. 1 in the U.K." This page, clockwise from top left: Keith is doing the rock thing, wearing sunglasses indoors; Mick lights up; Mick sings while Keith pays attention.

PHOTOGRAPHS BY GERED MANKOWITZ © BOWSTIR LTD. 2018 (5)

KEYSTONE/HULTON/GETTY

PHOTOGRAPHS BY GERED MANKOWITZ © BOWSTIR LTD. 2018 (3)

DAILY MIRROR/MIRRORPIX/GETTY

TERRY O'NEILL/ICONIC IMAGES/GETTY

PIERRE FOURNIER/SYGMA/GETTY

**GOOD CLEAN FUN** was occasionally the lads' style. Opposite, clockwise from top: Keith, very self-satisfied, with his favorite car, Blue Lena (named for Lena Horne), a Bentley Continental Flying Spur (which, during a drive in Morocco in search of drugs, led to him and Anita Pallenberg falling in, ahem, love); sliding down a bannister in August 1965 in Paris; at his beloved country home in Sussex, Redlands (where he and Mick would be caught in a drug raid in 1967). This page, top: Mick and Keith and the vices of smoking and drinking in '67, though we don't see the habit that will get them and also Brian busted this year—drug-taking. Above: The band, wholesomely, in a diner. Ingesting food. Drinking milk.

JIMMY JAMES/ANL/REX/SHUTTERSTOCK

KYPROS/REX/SHUTTERSTOCK

**IN THE 1960S,** the Stones never took the wages of sin too seriously. Opposite: Did Brian Jones intend to impress the judge with his sensationally striped suit when answering drug charges in London on June 2, 1967? That same year, Keith and Mick were hauled in during the notorious Redlands bust at Keith's place in Sussex. One of the Beatles had also been there during the weekend-long shebang, but the coppers weren't interested in goody-two-shoes Beatles; they were after the insolent Stones. Jagger's girlfriend Marianne Faithfull was named in filings for the Redlands raid as Miss X, and it was alleged that Miss X was wearing nothing but a fur rug when the law arrived—a rug she deliberately "let fall" during proceedings. Jagger and Richards were convicted on drug charges and sentenced to prison for three months and 12 months, respectively. On appeal to Britain's Lord Chief Justice, Richards's conviction was overturned and Jagger's sentence was reduced to probation. Right: Two years later, Faithfull, fully frocked, stands faithfully by her man after the two have answered marijuana-possession charges in Marlborough Street Magistrates Court, top; bottom, the mug shots in this case. Mick would eventually pay the equivalent of a $390 fine. Drugs would rear their ugly head time and again as the Stones saga spooled forward. Keith's heroin use became one of the most famous celebrity addiction stories of all time. As for the legendary chapter in which he gets a full-body blood transfusion in order to wean him off the drug: Keith mentions it in his autobiography, then says that he will never confirm or deny.

HULTON-DEUTSCH/CORBIS/GETTY

RDA/HULTON/GETTY



MCCARTHY/DAILY EXPRESS/HULTON/GETTY



MICHAEL OCHS ARCHIVES/GETTY

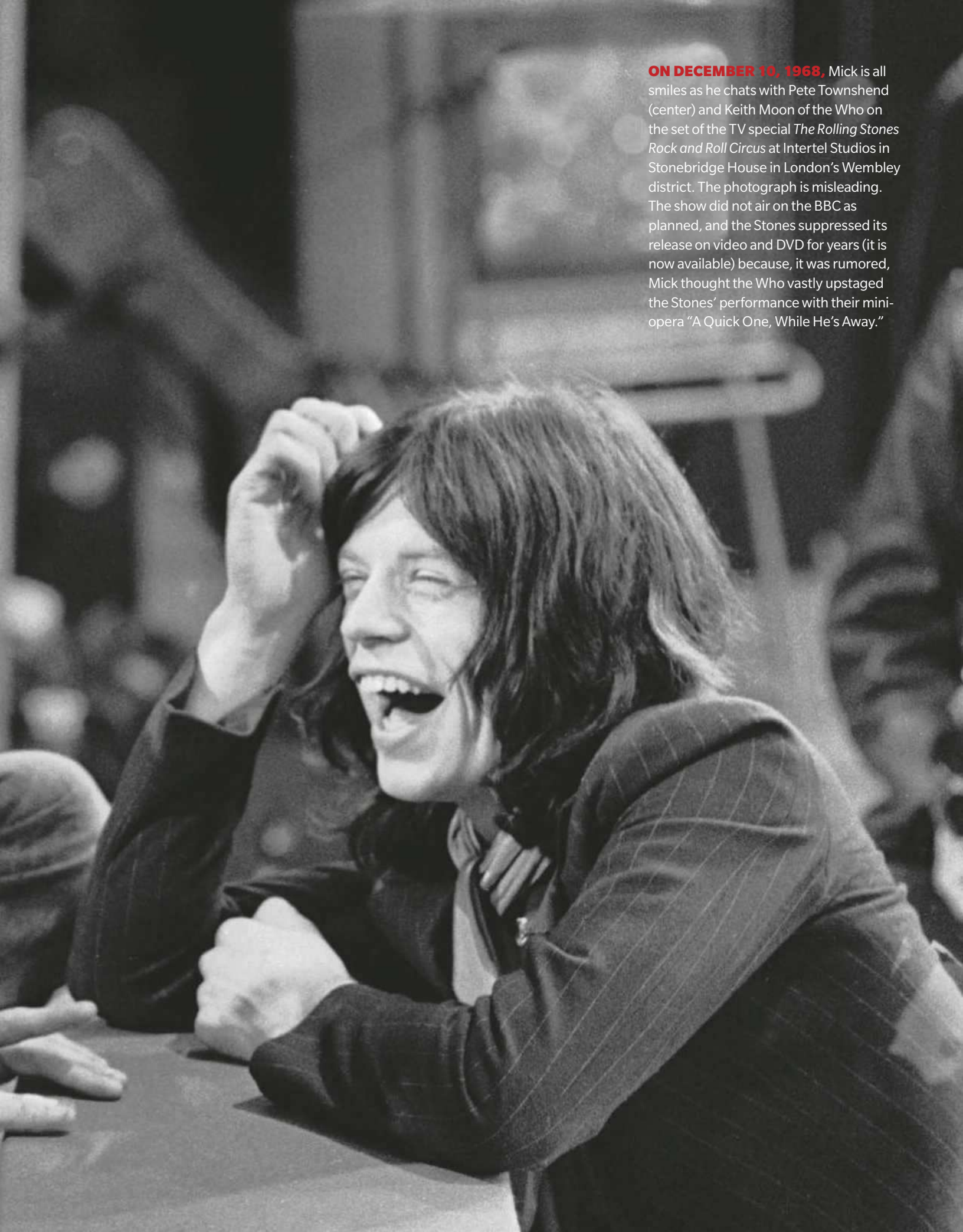
TERRY DISNEY/EVENING STANDARD/GETTY

JOHN KELLY/CAMERA PRESS/REDUX

**MICK AND KEITH** were by this point two of the world's biggest rock stars, and befitting that status they disported with two of youthdom's most phenomenal girlfriends (and, as rock stars seemingly must, they cheated on each other by bedding the other's paramour, according to Keith's book). Opposite, clockwise from top left, Keith and Italian-born actress Anita Pallenberg in three photos: In Cannes in 1967; chilling at home in London in 1969; and with their baby son, Marlon, in August of that same year. Below, clockwise from top left: Mick and Marianne in a London park in 1968; in an affectionate moment; and with Marianne's son, Nicholas, from her earlier marriage (she left her husband for Jagger). Faithfull, whose recording career was launched when Andrew Oldham, having met her at a party, gave her the song "As Tears Go By," became best friends with Pallenberg. She developed a horrible drug addiction in the 1960s and co-wrote "Sister Morphine" for the Stones' *Sticky Fingers* album. A survivor, she continues to record today. Pallenberg, according to Keith, was also a heroin addict, and Mick once said she "nearly killed me" with the drugs she brought into the band. She and Keith stayed together a long time—until 1980—and had two more children together: a daughter, Angela (called by them Dandelion), in 1972, and a second son, Tara, in 1976. That boy died 10 weeks after his birth. Until her death at age 75 in June 2017, Pallenberg spent most of her time in Europe, keeping her hand in acting and growing vegetables and drawing.

PA/GETTY

DAVID CAIRNS/EXPRESS/HULTON/GETTY



**ON DECEMBER 10, 1968,** Mick is all smiles as he chats with Pete Townshend (center) and Keith Moon of the Who on the set of the TV special *The Rolling Stones Rock and Roll Circus* at Intertel Studios in Stonebridge House in London's Wembley district. The photograph is misleading. The show did not air on the BBC as planned, and the Stones suppressed its release on video and DVD for years (it is now available) because, it was rumored, Mick thought the Who vastly upstaged the Stones' performance with their mini-opera "A Quick One, While He's Away."

TWA

BETTMANN/GETTY

DAILY MIRROR/MIRRORPIX/GETTY

MICHAEL WEBB/KEYSTONE/GETTY

PA/GETTY

**AS THE STONES** became more popular and increasingly flaunted their flamboyance—not to mention their dark side—things grew ever crazier and ever more dangerous. Opposite: Bill, Brian and Keith board a flight at London's Heathrow Airport in 1967, heading out for a gig abroad. At top: On April 14 of that year, 12,000 fans riot during a concert in Zurich, Switzerland. What had happened: A frenzied few attendees had rushed the stage, and one of them had fallen, sustaining a fractured skull. Hundreds of others, as if smelling blood, leaped in; 250 policemen and 150 security guards went to work. This was a precursor of events that would unfold in 1969. That year, the Stones' crucible would begin with the death of the recently fired Brian Jones. Above: Scenes at St. Mary's parish church in Cheltenham, England, on July 10. The wreath is from Mick and Marianne, with a farewell note from Mick.

CENTRAL PRESS/HULTON/GETTY

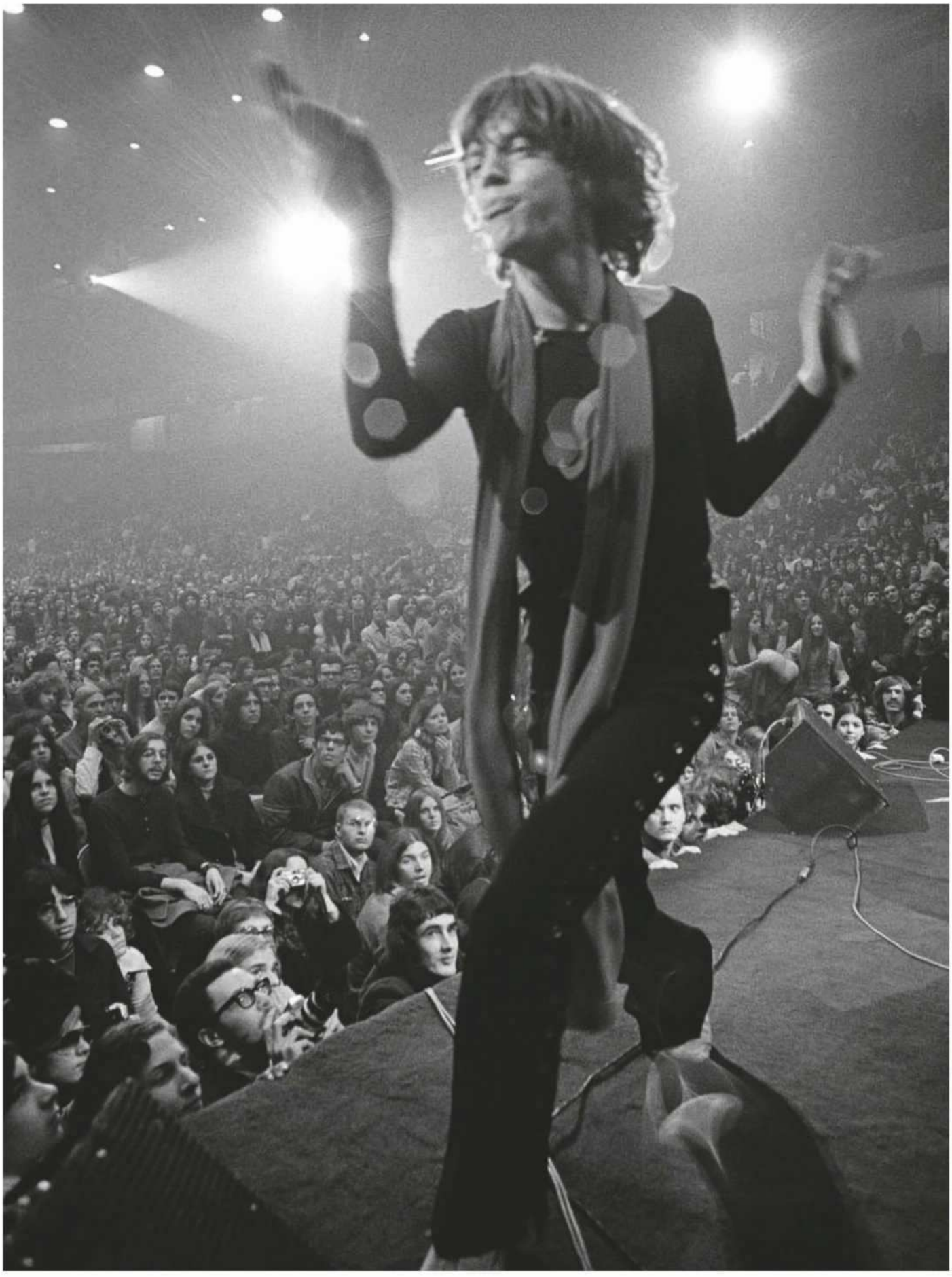
IAN HARRIS/MIRRORPIX/GETTY

BETTMANN/GETTY

MIRRORPIX/GETTY

PETER SANDERS/REDFERNS/GETTY

**ON A FINE DAY** in July of 1969, 300,000 fans poured into London's Hyde Park for a free concert by the Stones in tribute to the band's late cofounder Brian Jones. Things had not ended well between Brian and the others, but you cannot tell this as Mick reads movingly (opposite) and sings fiercely (top), while Keith (with Mick, above right) churns with the band's new guitarist, Mick Taylor, who is making his stage debut with them on this date. In the immense crowd are Anita Pallenberg (above left, with headband) and Marianne Faithfull with her son, Nicholas; regardless of all the anonymous thousands, this gathering was a family affair. Already, rumors had begun circulating among the crowd that Brian was addled, or that he was murdered—that Brian was an enemy maker who ran up against an enemy he couldn't handle. This last bit is certainly true, whether the enemy was someone else, drugs or life itself. The Stones, clearly, were determined to carry on, as they were only a short time before when they booted Brian and hired Mick Taylor. That they are still with us as a band, almost 50 years later, is merely confirmation of their grit.



© ETHAN RUSSELL (3)

LAMEDIA COLLECTION/SUNSHINE/ZUMA

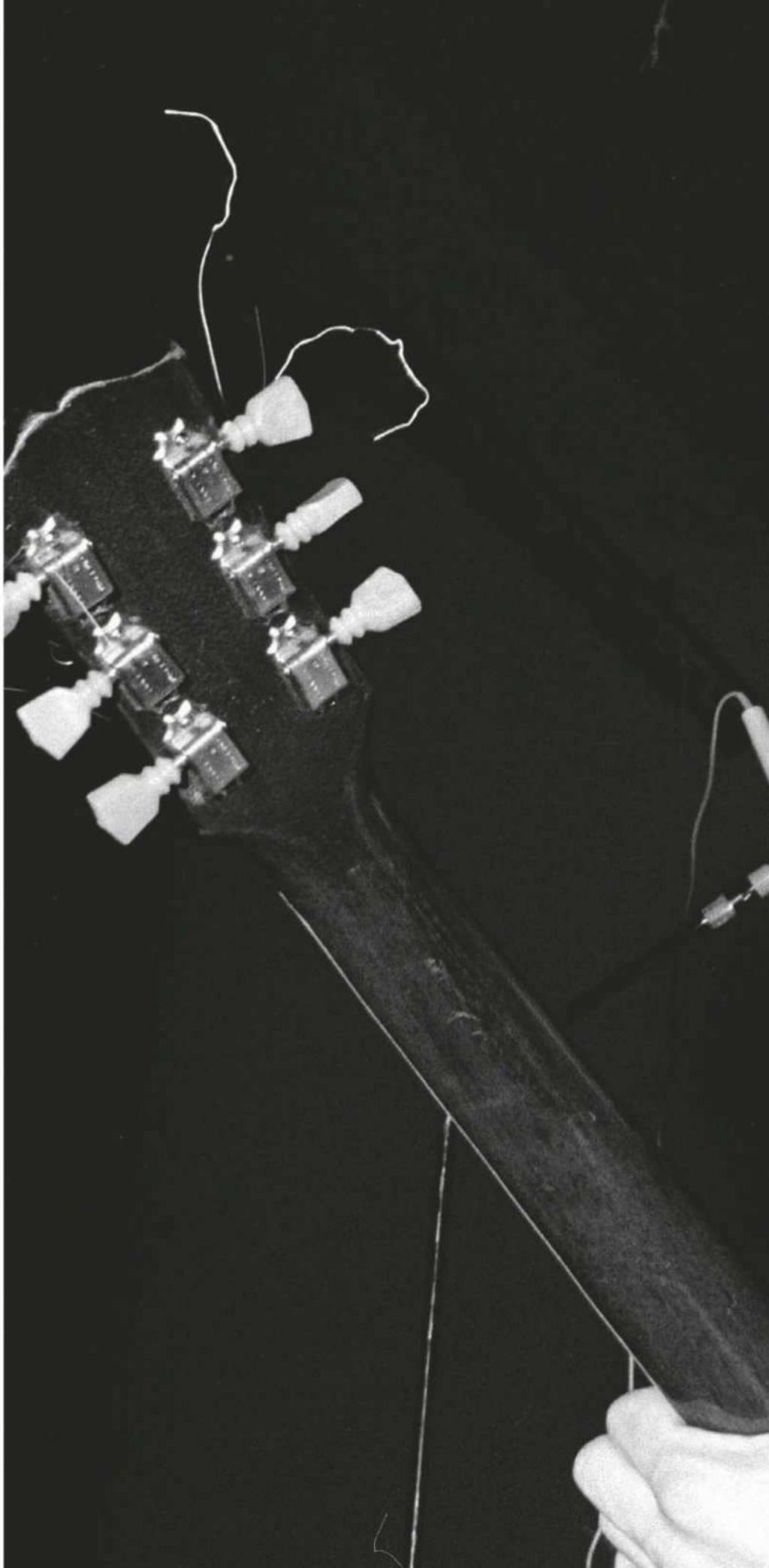
**ALTAMONT:** What a way to end the '60s. (Some say: What a *fitting* way to end the '60s.) The Stones were by now the baddest band on the planet (this was way before the Sex Pistols, and such acts as Black Sabbath were only forming), and if there were to be a theme song on this tour, it might as well be "Sympathy for the Devil." They certainly do sense that things are other than they should be on December 6, 1969, at Altamont Speedway in California, where they had agreed to headline and had agreed to allow the Hells Angels to assist in crowd control. (What a great idea.) When things are going relatively well during the set, Mick preens and struts for the audience (opposite) and he and Keith exult (top). Then the crowd's craziness starts to be met by brute force, and Mick, for all his stage skills, cannot control the situation (above, left). A young man named Meredith Hunter would soon be killed right in front of the stage. Woodstock Nation was stabbed as well, and the idea that rock fests are about peace and community and "free love" was thoroughly cooked. In the final photograph, Mick watches the critical instant in footage from the Maysles Brothers documentary *Gimme Shelter* and remains attentive but dispassionate. He seems to be asking: It wasn't our fault, was it? It couldn't have been our fault, right?

# WHO IS MICK TAYLOR?

**IF TAYLOR,** in the foreground, looks so much younger than Charlie Watts in this 1969 picture, it's because he is at least five years younger than all his bandmates and seven years behind Charlie. But he had arrived nominated by John Mayall, seconded by Keith and with a prodigy's talent. "He seemed just to step in naturally at the time," wrote Keith in *Life*. "Everybody was looking at me, because I was the other guitar player, but my position was, I'd play with anybody. We could only find out by playing together. And we did the most brilliant stuff together, some of the most brilliant stuff the Stones ever did."

ROBERT ALTMAN/MICHAEL OCHS ARCHIVES/GETTY

He had been playing in John Mayall's Bluesbreakers, whence Eric Clapton had sprung, since he was 16. When Mayall heard Brian Jones was being booted from the Stones, he told Mick Jagger that Taylor was the goods. Taylor thought he was just being used as a session musician, adding guitar parts on a few songs (including "Honky Tonk Women"). Suddenly, Jones died, the Stones were playing the Hyde Park tribute, and Taylor was in the band. The standard wisdom is that he added a musicality in this middle period, and that is surely true: When Keith was crunching chords early with Brian Jones or later with Ronnie Wood, that was one thing; when he was weaving with Mick Taylor, it was something else. Taylor's playing is all over classic albums like *Sticky Fingers* and *Exile on Main St.*, but he felt he wasn't getting credit for songs he helped invent. He quit the Stones in 1974, astonishing Mick and Keith and millions of fans. Jagger later told *Rolling Stone* of the Mick Taylor period: "Some people think that's the best version of the band that existed."



**MICK TAYLOR,** on fire with the Stones, in 1968, right. "Everything was there in his playing—the melodic touch, a beautiful sustain and a way of reading a song," wrote Keith. "He had a lovely sound, some very soulful stuff. He'd get where I was going even before I did. I was in awe sometimes listening to Mick Taylor, especially on that slide—try it on 'Love in Vain.' Sometimes just jamming, warming up with him, I'd go, whoa. I guess that's where the emotion came out. I loved the guy, I loved to work with him, but he was very shy and very distant."

JORGEN ANGEL/REDFERNS/GETTY

# LET IT BLEED

**IT HAS OFTEN** been said of the surviving Stones that they have defied the passage of time; and when you take into account their often hazardous lifestyles—the drugs, the groupies, the dealers—they have seemed to spit in time's eye. Here, in Germany in 1976, the Stones are at the height of their powers, and Mick is fit and flying: He is in his prime. Ten years, 20 years, 30 years on, he would still be bringing it.

MICHAEL PUTLAND/GETTY

J. MAUM/AP/SHUTTERSTOCK

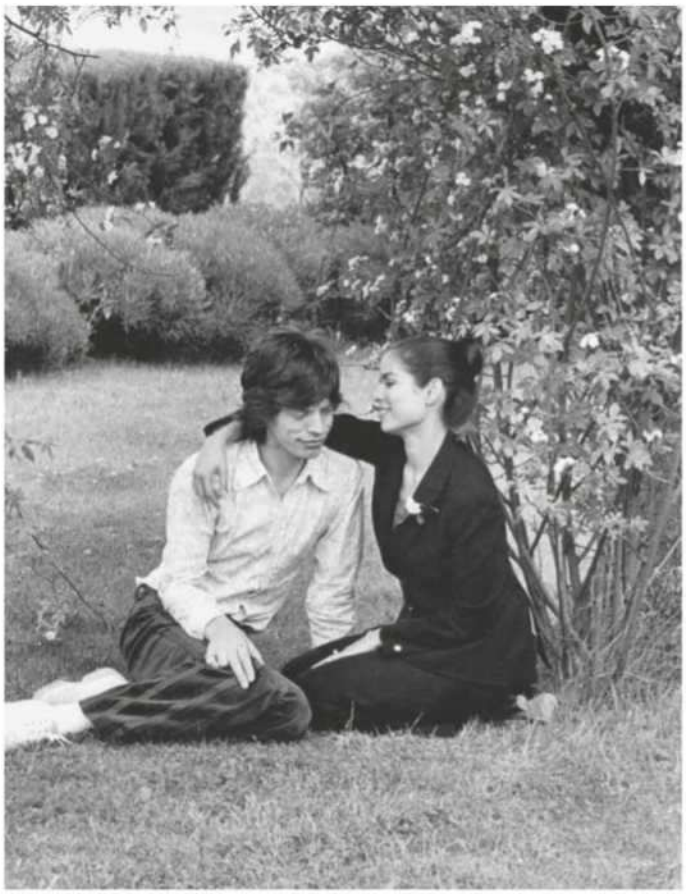
The twin blows of Brian Jones's death and the killing of young Meredith Hunter certainly stunned the Stones, but they didn't slow them down. "Mick Taylor being in the band on that '69 tour certainly sealed the Stones together again," wrote Keith in *Life*, and there were other key collaborators as well: the producer Jimmy Miller, the pianist Nicky Hopkins, the horn players Bobby Keys and Jim Price. *Sticky Fingers* was made largely in England, and then the band relocated to France for tax reasons in 1971 and cut *Exile on Main St.*—considered by many to be the Stones' finest hour. That it got made at all seems, these years later, something of a miracle, as drugs—hard drugs—were now a big part of the Stones' scene. "Maybe I would crash out, if I crashed out at all, around ten in the morning," wrote Keith, "get up around four in the afternoon, subject to the usual variations . . . I suppose the schedule was rather strange. It became known as Keith Time, which in Bill Wyman's case made him a little cranky." Eventually Richards went cold turkey with his heroin addiction at a clinic in Switzerland, the record came out, and the Stones soldiered on.

**BRINGING IT ALL** back home: The death of one of the Stones' cofounders certainly caused some introspection among the survivors, and here the band returns to its roots and plays a date at the Marquee Club on Wardour Street in London, the very first place Mick and Keith and four others appeared as the Rollin' Stones in 1962. Between them is the new kid, Mick Taylor.

© ETHAN RUSSELL

**IT WAS THEIR BAND NOW,** no question about it. Andrew Oldham, who had developed his own massive drug problem, had left during the addled sessions for *Their Satanic Majesties Request* back in 1967, Brian was now dead, and Mick and Keith were writing all the songs and making all the decisions. Back in the winter of 1968–69, the two mates and their girlfriends had been on a cruise ship and an elderly English couple asked these exotics who they were: "Just give us a glimmer?" Mick and Keith took to calling themselves the Glimmer Twins, and now, beginning with the LP *It's Only Rock 'n' Roll* in 1974, these Glimmer Twins, not "The Rolling Stones," were listed as producers of the band's albums (sometimes in collaboration with others, such as Don Was). The Stones' sound evolved subtly, and often wonderfully, in this time. Mick and Keith had certainly been influenced by country music earlier—"Sittin' on a Fence" was written in 1965—but "Honky Tonk Women" (and its earlier acoustic version on the *Let It Bleed* album, "Country Honk") became one of their all-time signature songs and went to No. 1 on both sides of the Atlantic. Onstage, the Stones adopted personas, acted out and started their march toward spectacle (opposite); offstage, they weren't kids anymore (above).

KEN REGAN/CAMERA 5



LICHFIELD/GETTY

EXPRESS/ARCHIVE PHOTOS/GETTY

MICHAEL PUTLAND/GETTY

LICHFIELD/GETTY

MICHAEL PUTLAND/GETTY

LFI/PHOTOSHOT

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**AS JUST SAID:** "Offstage, they weren't kids anymore." Mick, Keith and the others were accruing adult responsibilities—it's what life does to a person. Included in these was family. Opposite: Mick met the Nicaragua-born actress and model Bianca Pérez-Mora Macias during an after-concert party in France in 1970, and they wed in a Roman Catholic ceremony on May 12 of the following year, when Bianca was four months pregnant with their daughter, whom they would name Jade. (That baby, bottom, now grown, has made Mick and Bianca thrice grandparents, and Mick became a great-grandfather in 2014.) The Jaggers' union would last until 1978, and after divorcing Mick, Bianca would morph from nightclub habitué to globe-trotting humanitarian, contributing to every cause: women's rights, children's rights, you name it. Meantime, Keith and Anita (top) had a second child, Angela, in 1972, though they would never marry; their oldest, Marlon, is seen in both photos (the one with Mick was taken at Wembley Stadium during the Stones' 1973 European tour). Above, right, is Charlie Watts at home in Sussex with his daughter, Seraphina, who also has made Charlie and Shirley grandparents.

# WHO IS RONNIE WOOD?

**THE OTHERS WHO** played with them and have come and gone—Ian Stewart and Brian Jones, who have shuffled off this mortal coil, and Bill Wyman and Mick Taylor—will always be associated, first, with the Rolling Stones. In the case of Ronnie Wood, who has now been with them forever, that is not so clear. He has proved a great partner for Keith onstage, and Keith knew this would be so from the first, hearing it when he was freelancing on Wood's solo album in 1973: "Ronnie and I hit it off straightaway, day in, day out, we had a load of good laughs." Laughs: as Ronnie already had had with his mates in the Faces (he's seen here with lead singer Rod Stewart in late 1974). He played on all of the Faces' hits and was responsible for many of them; it was his band as much as anyone's. Most of the Stones' hits had charted before Wood's time in the group, and though he and Keith have enlivened them night after night ever since, that's not the same. Ronnie Wood has been more than a hired gun, certainly; he's Ronnie Wood, after all. But how much more?

ERICA ECHENBERG/REDFERNS/GETTY

When Mick Taylor abruptly left the Stones, the question became: Who next? This had never been a one-guitar band, as good as Keith was. It was always about the interplay, a thing Keith believed in deeply. Ronnie Wood was a good friend of Keith's and played not unlike him (he said he'd been inspired to master slide guitar after hearing Duane Allman back Aretha Franklin, which is just the kind of thing Keith might have said, were he a few years younger). He had asked Keith and Mick to play on his first solo album in 1973, even as he continued with his band, the Faces, fronted by Rod Stewart. It was Keith who asked Ronnie to join the Stones in 1975. Ronnie has been the second guitarist ever since—four times the combined tenure of Brian Jones and Mick Taylor. He has done the Stones thing (addiction, rehab, etc.) many times, and then has set himself up for the next tour. That's what it was to be a Face, and that's what it has been to be a Stone.

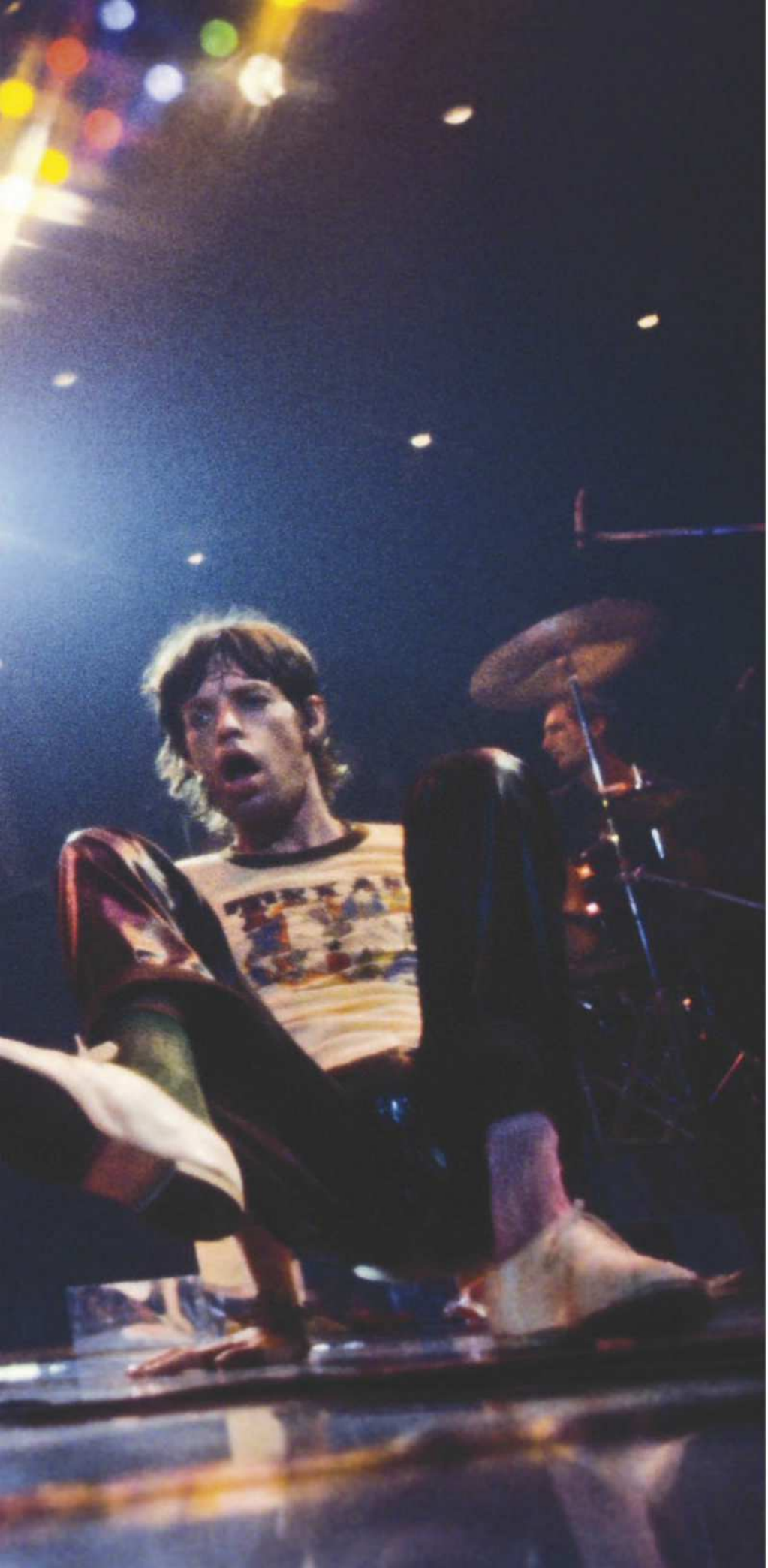
**AS WITH KEITH,** rock 'n' roll was, for Ronnie, an interruption from art school. But in his case, it wasn't a complete interruption. He kept at his painting through the years, and once he was at the center of the world in which he would forever live, pop culture became his great topic. (If you don't know the subject of the painting at left, you don't know Jack.) Ronnie has received acclaim for his work and has had one-man exhibitions staged in his honor. Musicians are artistic people by nature, and several of them—Joni Mitchell, Tony Bennett, Bob Dylan—have done more than dabble with their painting. Ronnie Wood has done more than dabble.

HARRY BORDEN/CONTOUR/GETTY

# "THE GREATEST ROCK AND ROLL BAND IN THE WORLD"

**THE STONES** were happy to make that claim, and they backed it up with tour after successful tour—breaking records each time out, and only occasionally letting an audience down. (We'll read of a rare instance of that on the following pages.) In this happy portrait from 1986, we still have four from the 1962 lineup (from left, Bill, Charlie, Keith and Mick), now joined by the heir to Brian Jones and Mick Taylor: Ronnie Wood. Bill would resign in 1992, and he has since written books, opened a bistro called the Sticky Fingers Café and started his own, smaller-scale band, Bill Wyman's Rhythm Kings. His primary replacement on bass guitar since 1993, the American Darryl Jones, is a salaried employee of the Stones and has never formally joined the band—which is now, technically and for financial reasons, a quartet.

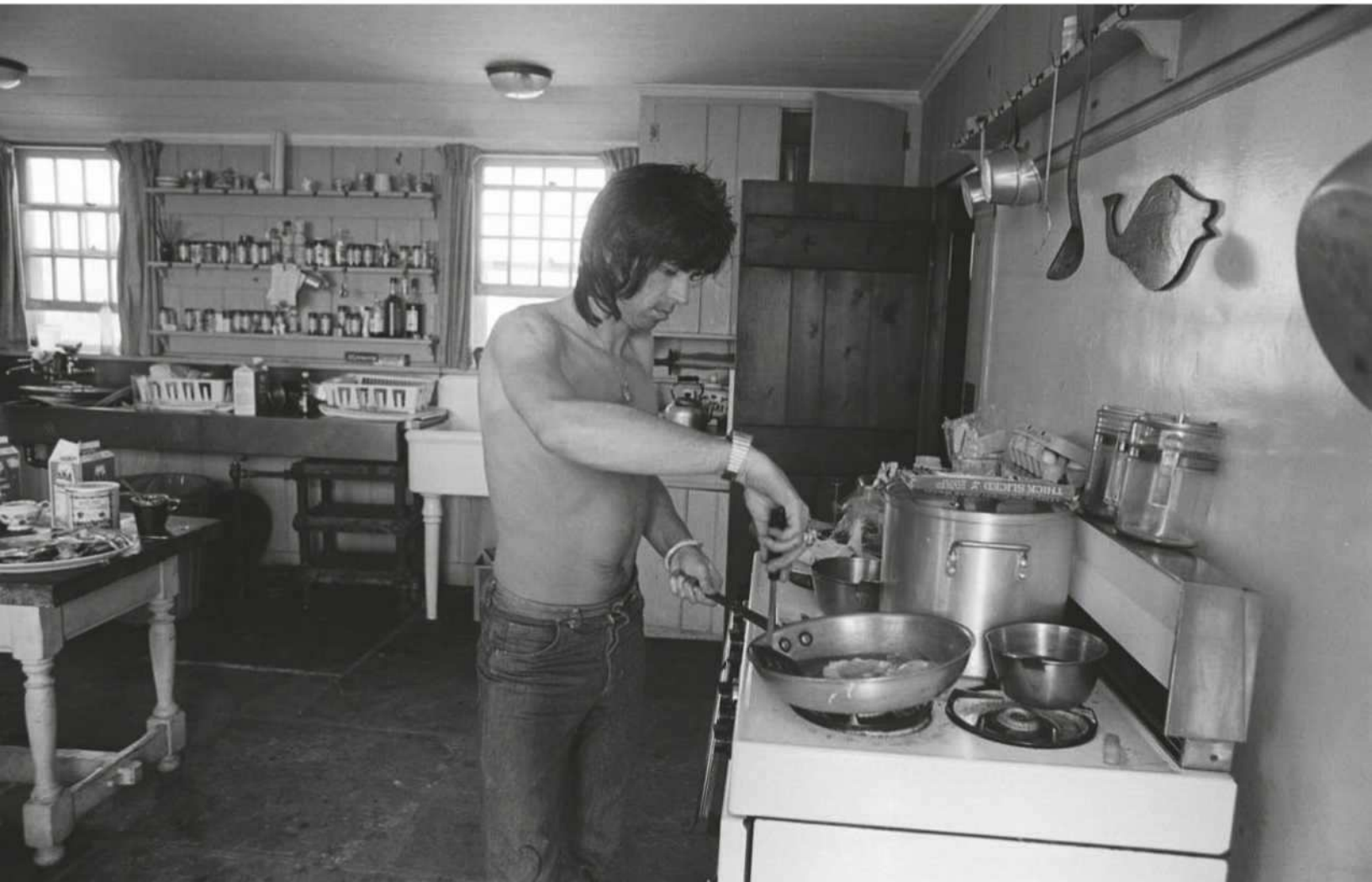
MICHAEL PUTLAND/GETTY

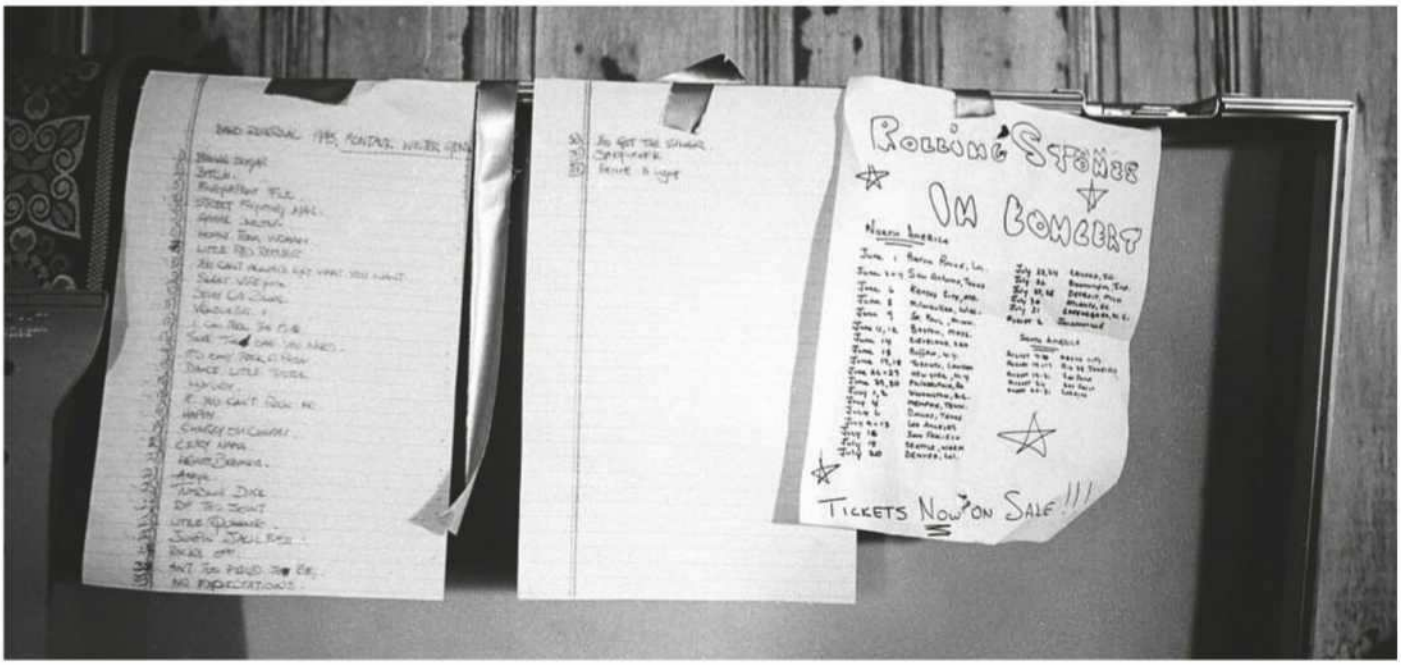


LYNN GOLDSMITH

The Rolling Stones haven't made an impact with new material for a while; the best Jagger/Richards songs have all been written. But the Stones have honed their live performance to perfection, and when they take their show on the road, they pack the largest stadiums, and few leave disappointed. Yes, there are times, as in Finland a few years ago, when one Stone or another—in that case, Keith—takes the stage worse for wear. "He fell on his ass several times during the show in front of 45,000 fans," complained a concertgoer on the fansite It's Only Rock'n Roll. "Some fans claim it's cool, but I'm afraid that Keith believes in his myth too much. I love Keith but it's becoming a little too embarrassing." Keith, a master of rebound, rebounded. And Mick is more of a marvel than ever. A fitness freak, he still sprints the stage as he nears age 75. All these years after passing their audition with Stu and Brian, the two original Stones, plus Charlie, roll on. The members of this band are not indestructible—as history has proved. But, in our time, the band itself seems to be so.

**MICK HAS NOT** taken a tumble here in Houston in 1978. He, after all, would not be the likely one to take a tumble; that might be Keith or Ronnie (who himself checked into rehab no fewer than eight times through the years). Mick is, and always has been, on top of things. If being a Rolling Stone is a job, holding the Stones together has been, down the decades, a sometimes exhausting, often exasperating but astonishingly profitable—and therefore thoroughly worthwhile—endeavor.






**REJUVENATION:** In 1975, Rolling Stones 4.0 (or whatever version, after the abrupt resignation of Mick Taylor) repaired to the oceanside redoubt of Bianca Jagger's great pal Andy Warhol. At Eothen, in Montauk on eastern Long Island, New York, the gang includes (opposite, top, from left) Charlie, sideman Ollie Brown, Mick, Bill, Ronnie and Keith. Bottom, Keith cooks some good, healthy food. The noted Ken Regan, a longtime friend of LIFE, was the one photographer on the scene, and he remembered in his book, *All Access*, "Once, I was sitting in one of the rooms and I smelled something cooking. I thought, God, that smells really good, like eggs or something. I went into the kitchen—this was still midday—and there was Keith standing over a frying pan at the stove, without a shirt on, cooking up some eggs. I had to do a triple take: he never got up much before six or seven p.m. Thank God I had my camera because this was a one-in-a-million shot." This page, top: Mick takes a vivifying walk near the sea. Again, from Regan: "On the beach, I had Mick Jagger all to myself; I roamed the dunes with just him and a camera, which was very cool." Above: All of this relaxation and nightly rehearsal is in preparation for the next tour and new recording sessions, already planned, as we see, which will introduce Ronnie as a Stone.

KEN REGAN/CAMERA 5 (4)

**THESE PICTURES** represent the Stones' dream, if it could have been articulated way back when—the dream realized. When Keith bumped into his childhood chum Mick in 1961, their bond was instantly rebuilt by the records Keith and Mick were carrying. Keith wrote to his aunt Patty at the time: "You know I was keen on Chuck Berry and I thought I was the only fan for miles but one mornin' on Dartford Stn. (that's so I don't have to write a long word like station) I was holding one of Chuck's records when a guy I knew at primary school 7-11 years y'know came up to me. He's got every record Chuck Berry ever made and all his mates have too, they are all rhythm and blues fans, real R&B I mean (not this Dinah Shore, Brook Benton crap) Jimmy Reed, Muddy Waters, Chuck, Howlin' Wolf, John Lee Hooker all the Chicago bluesmen real lowdown stuff, marvelous." This marvelous stuff was to be the basis of their band—whatever band that might be. Did they ever imagine that they might not only meet their heroes but play with them, and even—goodness!—be accepted as near equals? During that first failed trip to America in 1964, there was one highlight: saying hello to Muddy Waters at Chess Records during a stop in Chicago. Five years later, Keith is clearly in awe (opposite) as he enjoys an audience with Chuck Berry himself—his all-time hero, with whom he traded licks several times through the years. At right he is with John Lee Hooker in 1991. Above, Mick greets reggae master Peter Tosh in 1978. The Stones' transcendent fame helped the careers of those they idolized. Their cover versions drew attention to the compositions of such legends as Waters and Hooker, and when Mick paired with Tosh on a cover of the Temptations' "Don't Look Back," this former member of Bob Marley's Wailers was instantly an international reggae star in his own right. Mick and Keith were respected and influential members of a fraternity they had once dreamed of joining.

LYNN GOLDSMITH

JAY BLAKESBERG

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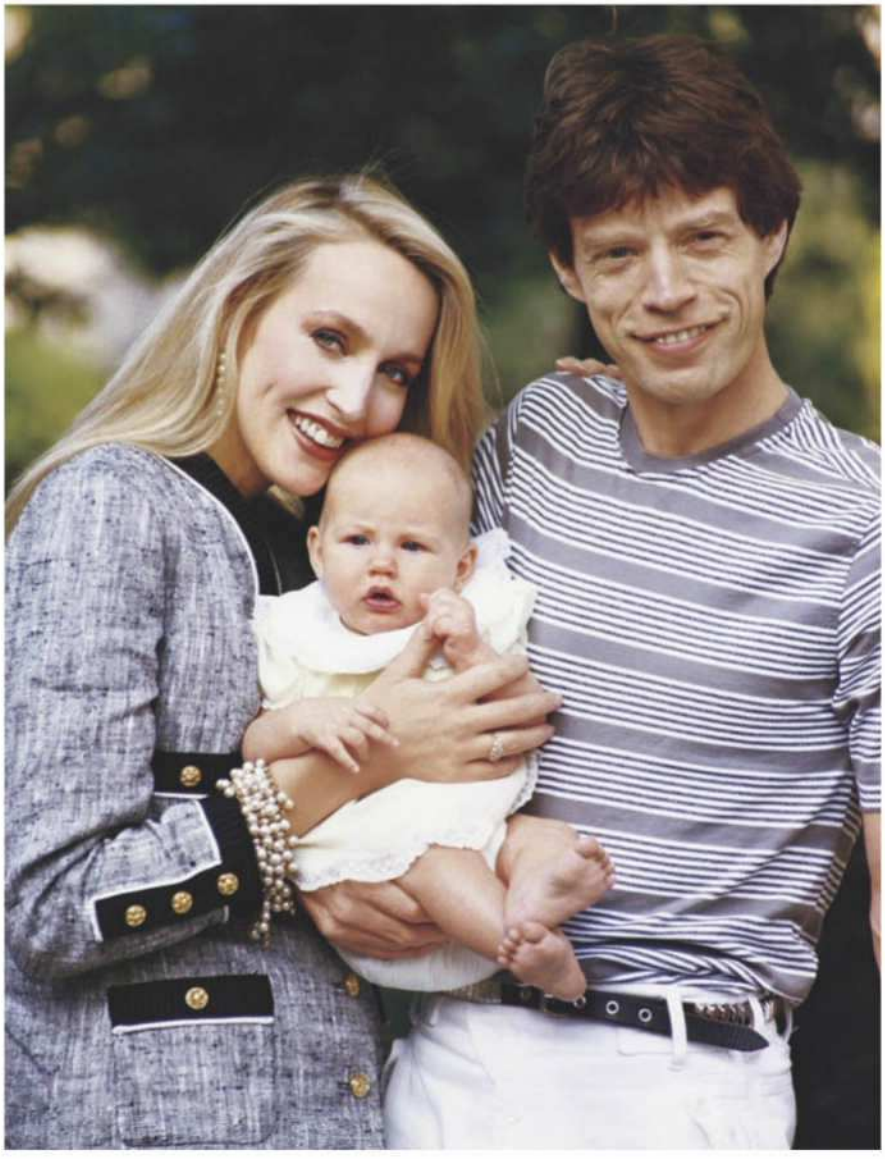
GEORGES DE KEERLE/HULTON/GETTY (2)



**MICK'S MILESTONES** through the years have included many tours, many honors for his rock 'n' roll achievements, many relationships with many women and many kids. He met the six-foot-tall Texas-born model Jerry Hall in 1976, and in 1984 they celebrated the birth of their first of four children, Elizabeth (left and opposite, far right). Mick and Jerry sort of married in a nonbinding Hindu ceremony in 1990 and then emphatically split nine years later when Mick's paternity of a child, Lucas, by Brazilian model Luciana Morad, was proved beyond doubt. Opposite: On December 12, 2003, Sir Michael Jagger celebrates his knighthood with his father and two of his daughters (his eldest, Karis, left, was born in 1970; her mom, Marsha Hunt, was reportedly the inspiration for "Brown Sugar"). "I'm very happy, delighted," said Mick after Prince Charles dubbed him. Other Stones were more skeptical. "Anybody else would be lynched," said Charlie. "Eighteen wives and 20 children and he's knighted, fantastic!" Keith's opinion of what he considered a "paltry honour": "I don't want to step out on stage with someone wearing a coronet and sporting the old ermine. It's not what the Stones is about, is it?" Mick's rejoinder: "I think he would like to get the same honor himself. It's like being given an ice cream—one gets one and they all want one."

ROTA/GETTY

**AS FOR KEITH,** the big day—without question—was December 18, 1983, which was both his 40th birthday and his first (and, we hope, last) wedding day. The marrying part was supposed to happen a bit earlier. Photographer Ken Regan, who was there, remembers traveling to Baja California, Mexico, despite his personal policy of never shooting babies, weddings or bar or bat mitzvahs. But travel he did, cameras packed, because Keith had asked. The musician was going to wed his love, the model Patti Hansen. But at the private beachfront hotel, Jane Rose, Keith's manager, told Regan: "We may have a problem with this weekend . . . It may just get postponed." Keith, in true rock-star mode, had got it in his head that he couldn't get married until he had caught a great white shark, and after 10 days of trying in the Pacific, he was still without a nibble. Regan flew back to New York, only to be summoned south yet again a week later: Keith had hooked his fish. Everything proved worth the wait—as many of the best things in life do. There were perhaps 30 people at the wedding, with Mick (the only Stone present) serving as best man (above). Regan remembers about the photograph on the opposite page, top: "I have funny pictures of Keith and his dad, Bert Richards, in the bedroom getting a little bit stoned while getting dressed." Bottom: As Keith lovingly places a rock on Patti's finger, his skull ring steals the shot (as his mother, Doris, looks on). Right: Busting a characteristic Stones move during the reception. As the Stones reach their 56th anniversary in 2018, Keith and Patti home in on their 35th. They have two lovely daughters and have long maintained a residence in the affluent suburb of Weston, Connecticut, where Keith enjoys noodling on his guitars and reading. He confessed to the *Times* of London that his passion is books—he loves history—and that his hope for the future is to become a librarian.

KEN REGAN/CAMERA 5 (4)

MAURICIO SANTANA/VIREIMAGE/GETTY

**NOT FADE AWAY** The Rolling Stones—now, formally, a quartet—have come a long, long way, and the boys are perfectly comfortable hobnobbing with royalty and leaders of the free world. More than half a century on, the Stones have ascended to the highest heights, and they endure. They even scored a Grammy for Best Traditional Blues Album in 2017 for *Blue & Lonesome*—a set of covers of songs from the likes of Little Walter and Howlin' Wolf, bringing the band's influences and legacy full circle. Here, the Stones perform live onstage at Morumbi Stadium in São Paulo, Brazil, on February 24, 2016.

## JUST ONE MORE

VINTAGE CONCERT POSTER BUYER INC.

**Here's a true rarity,** from the collection of Andrew Hawley: a poster for a Stones show that never happened—canceled, believe it or not, due to lack of interest and low ticket sales. While this 1964 New Haven gig didn't come off during the Stones' first U.S. tour, despite DJ Murray the K's sponsorship and entreaties, the band did play that Connecticut city (and this venue) the next year. The Stones also thrilled fans at Toad's Place in New Haven on August 12, 1989, when they commandeered the club and delivered a surprise set that is still talked about today.